



# JAPANESE QUILTING

Sashiko

Hiromitsu Takano



# Japanese Quilting Sashiko



# Japanese Quilting            Sashiko

Saikoh Takano



**BATSFORD**

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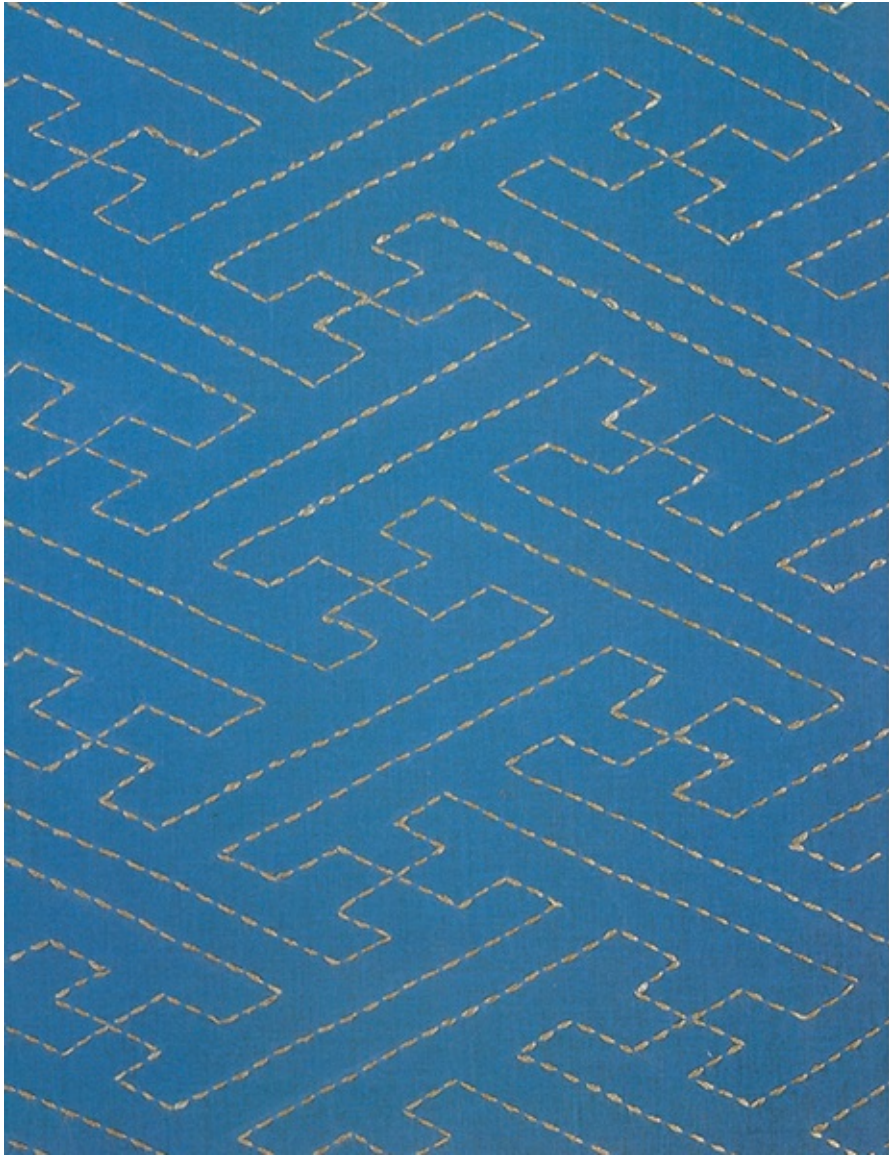
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***Sayagata*** (Buddhist symbol). The method of working is illustrated [here](#).

# Introduction

The Japanese word *sashiko* means ‘little stabs’, or running stitch. Originally this simple stitch was used as a practical technique to quilt together several layers of loosely woven fabric for strength and warmth. Early fabrics were made from grass, tree-bark fibres, ramie or silk, but in the fifteenth century cotton was introduced to Japan, where it flourished in the warm southern climate. In the north, hemp is still grown especially for *sashiko*. Decorative *sashiko* developed during the eighteenth century, when there was increased prosperity in Japan and cheap cotton fabrics were readily available.

During the second half of the Edo period, private fire brigades were established in Tokyo. *Sashiko* was used for the firemen’s protective coats, which were drenched with water before they fought a fire. The decorated side was designed to be worn on the inside, except on special occasions, and the patterns often included dragons or warlike human figures. Examples of nineteenth-and early twentieth-century coats can be seen in the Victoria and Albert Museum in London, and in folk museums in Japan.

Different areas of Japan have each developed their own distinctive *sashiko* techniques and patterns. *Sashiko* is also often used in combination with patchwork or appliqué to create more complex designs. For example, the Ainu people of Hokkaido Island produce bold, flowing water patterns in intricately worked quilted appliqué, which they overstitch with chain stitch ([see here](#)).

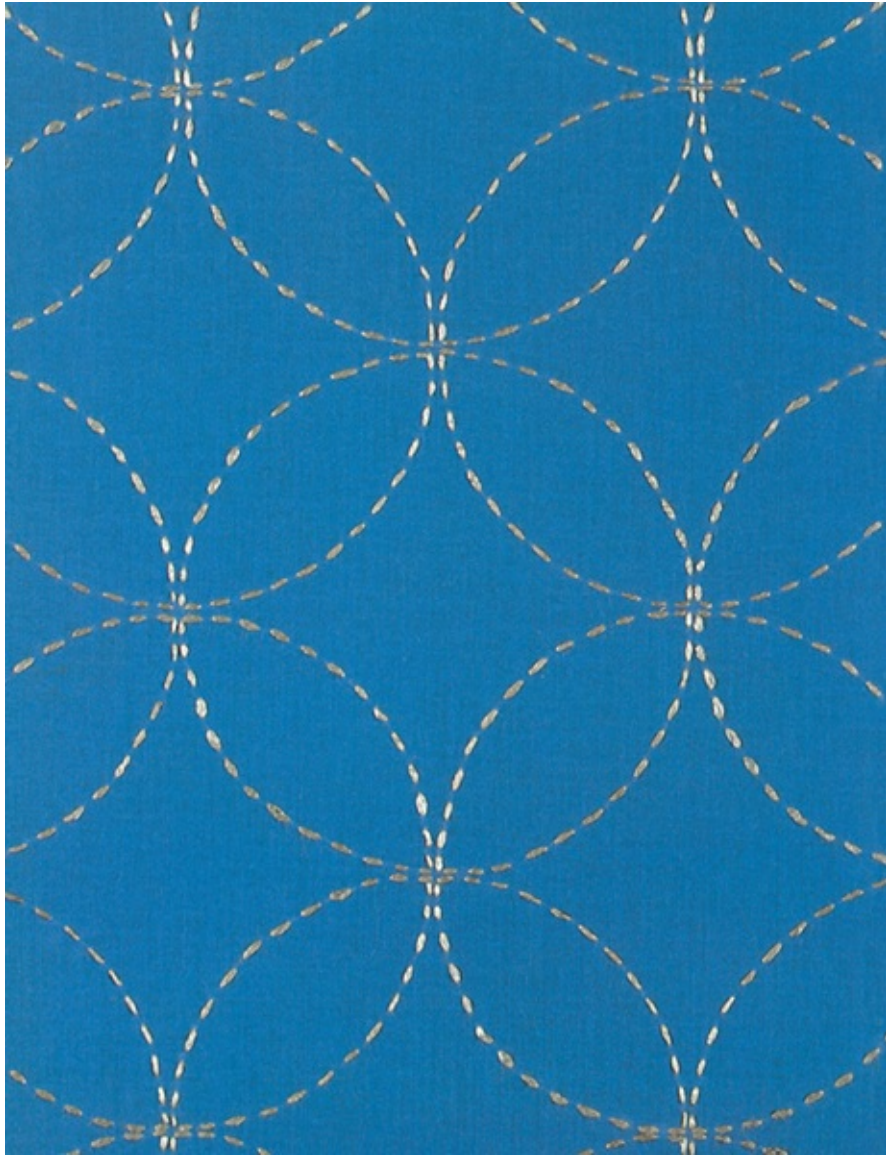
In recent years, there has been a revival of interest in these traditional techniques in Japan, as there has been in many Western countries. Modern *sashiko* designs include the traditional geometric patterns, worked in white stitching on indigo-dyed fabric, as well as figurative



images of trees and flowers.

I am delighted to be able to introduce these techniques to readers outside Japan, and to show them some of the many ideas for different designs.

*Saikoh Takano*  
*Tokyo, 1992*



***Shippou*** (Seven treasures). The method of working this traditional design is illustrated [here](#).





## ***Fabrics***

Traditional *sashiko* quilting is worked on indigo-dyed fabric, but any smooth, soft, plain-coloured fabric can be used. Cotton, linen, crêpe de Chine and satin are all suitable.

The fabrics used in patchwork should be the same weight; if the finished piece is to be washable, you will also need to use the same type of fabric, for example, all cotton.

The backing fabric should be the same weight as the top fabric, or finer.

Pre-wash all washable fabrics and test for colourfastness. If the colour runs, soak the fabric in five parts cold water to one part vinegar. Iron the fabric, straightening the grain as you do so.

## ***Interlining***

This is not traditionally used in *sashiko* quilting, but if you wish to make the finished item warmer or thicker you can insert a layer of wadding between the top fabric and the backing. Synthetic wadding is normally used as it is easy to stitch through and dries quickly when washed. It is available in different weights; 70 g (2 oz) is the weight used for most of the projects in this book.

## ***Sewing equipment***

### **Frames**

An embroidery frame can be useful, especially if you are couching with gold thread. A frame clamped to a table or floor stand is recommended.

### **Threads**

The choice of threads depends very much on the fabric and the design. For *sashiko* quilting, a soft, twisted, fine cotton thread (no. 6) or *coton à broder* is normally used. For patchwork, use cotton threads no. 50 or 60, in colours to match the fabrics.

Surface embroidery can be worked in stranded cotton or *coton perlé*.

### **Needles**

Choose appropriate needles for the particular fabrics and threads you are using, selecting those with which you feel comfortable.

### **Pins**

Fine dressmaker's pins or lacemaker's pins are recommended for medium-weight or fine fabrics. For heavier-weight fabrics, use larger pins with coloured heads so that they do not become 'lost' in the fabric.

### **Thimble**

Even if you do not normally use a thimble, you will probably find that you need one to push the needle through layers of quilting.

### **Scissors**

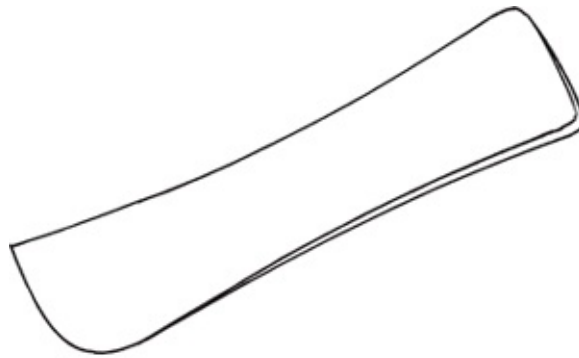
You will need a large pair of scissors for cutting out fabric, a small pair of



needlework scissors when you are stitching, and a separate pair of scissors for cutting paper.

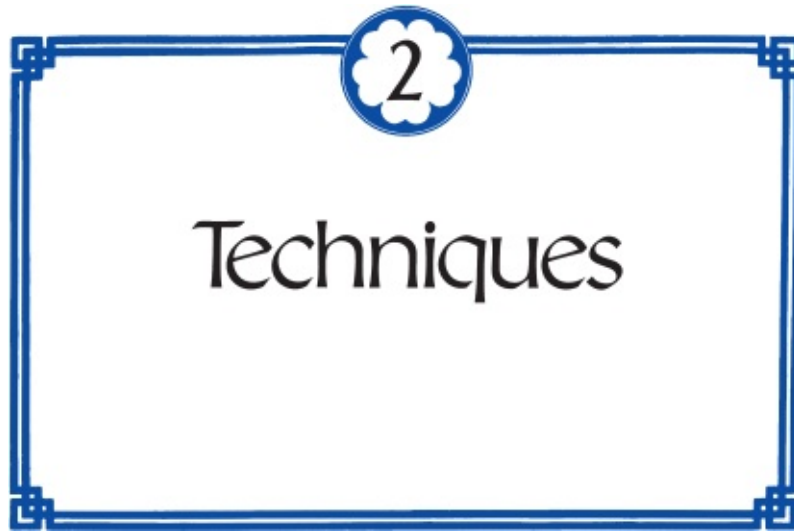
### ***Designing equipment***

- tissue paper
- ruler
- French chalk, tailor's chalk or coloured pencils
- dressmaker's carbon paper
- dressmaker's tracing wheel or Japanese *hera* (a knife-shaped tool made of bone)
- pair of compasses, set square and protractor
- tracing paper
- graph paper and isometric graph paper



*Japanese hera.*

Fig. 1



## ***Methods of working***

### **Transferring the design**

There are several methods of transferring designs to the fabric:

1. For simple repeat designs, draw the design directly on the fabric, using a template and French chalk, tailor's chalk or a water-erasable pen.
2. Draw a geometric design directly on the right side (RS) of the fabric, using tailor's chalk and a ruler.
3. Trace the design on paper and pin to the right side of the fabric, with dressmaker's carbon paper between the paper and the fabric. Outline the design with a dressmaker's wheel, a *hera* or a sharply pointed pencil ([fig. 2a](#)).
4. For thick woollen fabrics, trace the design on tissue paper and pin to the right side of the fabric. Stitch round the outline of the design in small tacking stitches, using a contrast-colour thread ([fig. 2b](#)), then carefully tear away the tissue paper. Remove the tacking stitches after the



work is completed.

### **Tacking the layers together**

1. Lay the backing fabric wrong side (WS) up on a flat surface. Place the wadding (if required) on top and then the top fabric, right side up.
2. Tack horizontal rows of stitches to hold the three layers in place, working from the centre outwards. Then tack vertical lines of stitching.

### ***Sashiko***

As well as being used in quilting, *sashiko* designs can be worked on top of patchwork and with appliqué, or as embroidery on a single layer of fabric.

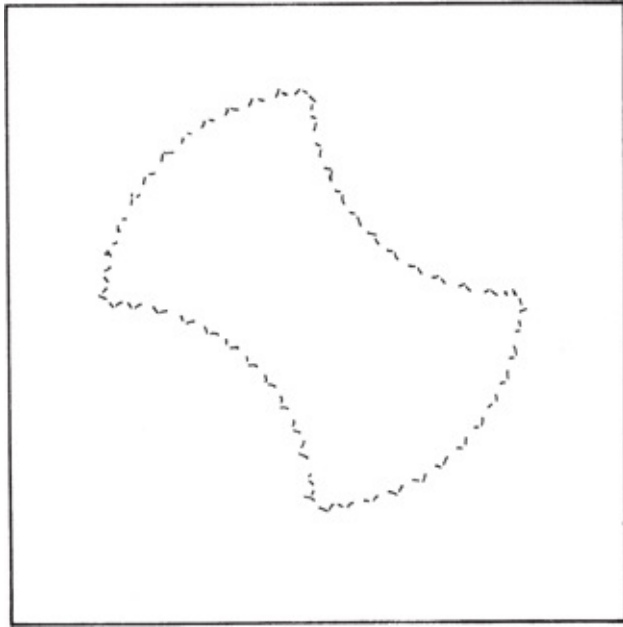


Fig. 2a *A design outlined with a dressmaker's wheel.*

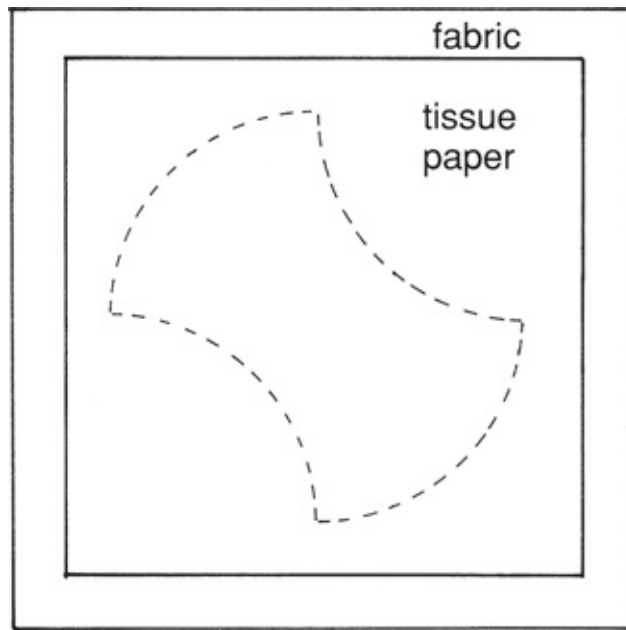


Fig. 2b *The outline of the same design transferred to the fabric by stitching through tissue paper.*

*Sashiko* quilting can be worked through two layers, a top fabric and a backing fabric, or with the addition of wadding sandwiched between, making three layers in all. In either case, the finished piece of work can also be lined with a further layer of lining fabric.

To enlarge or reduce the size of a design, transfer it to larger or smaller graph paper square by square, or make your own graph paper.

### **How to start**

Make a knot at the end of the thread and start stitching with the knot hidden in the backing fabric. Alternatively, secure the thread by making a few small stitches from the starting point and then stitching back again.

### **Joining threads**

Bring the new thread up from the back of the work a few stitches before the end of the previous line of sewing. Stitch along the existing stitches to secure the thread.



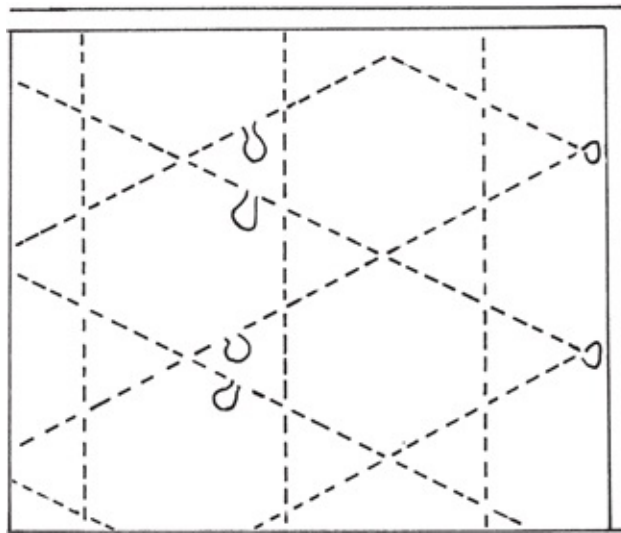


Fig. 3 *Make small loops of thread in long lines of straight stitching and at sharp corners.*

a



*To move from one part of the design to another, slide the needle along underneath the backing fabric, making a small stitch at intervals.*

b



*If the work is reversible, slide the needle along between the top and backing fabric so that the thread will not show on the other side.*

Fig. 4

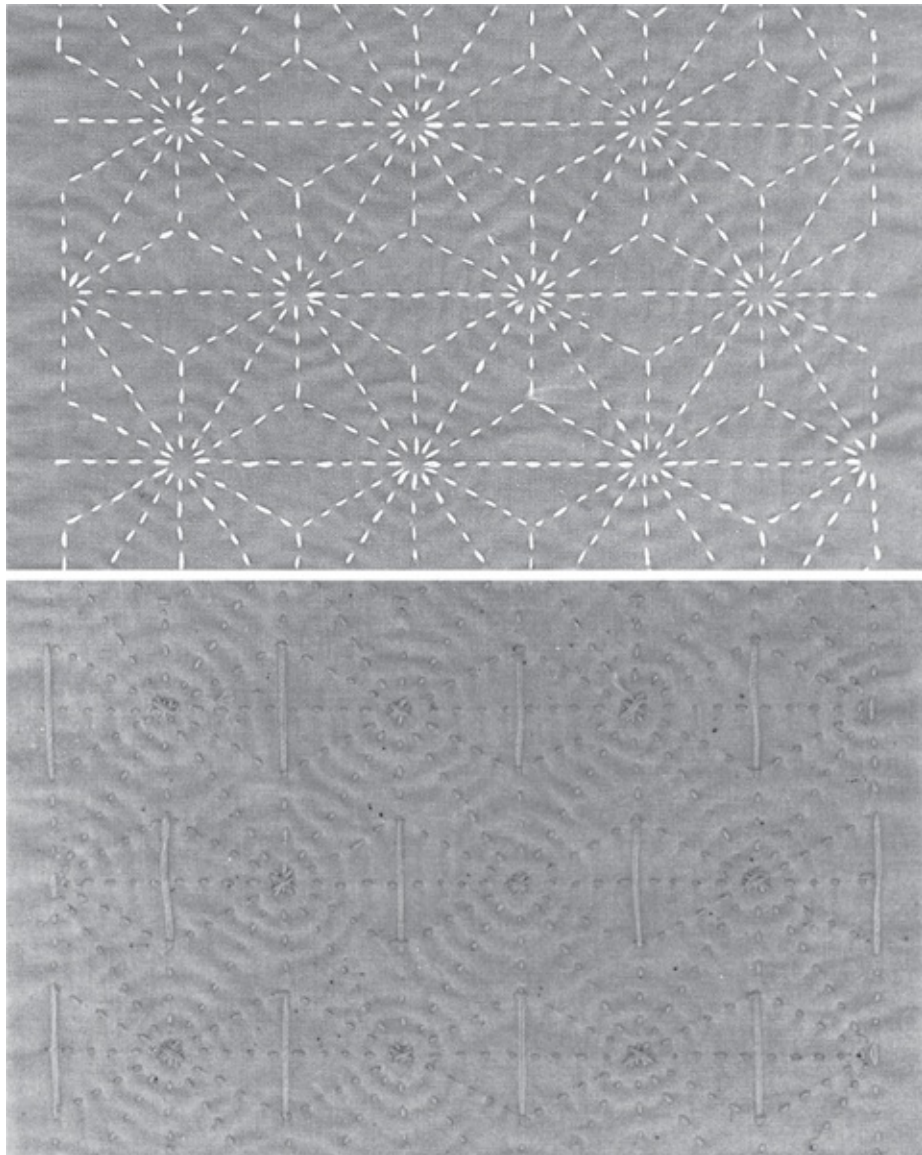
## **Finishing**

At the end of a line of stitching, work back a few small stitches to secure the thread.

## **Tension**

It is important to keep an even tension throughout your work. Tight stitching will pucker the fabric, and loose stitching does not look professional. If there is a sharp curve in the design, or a long line of straight stitching, make a small loop of thread under the backing fabric or between the two fabrics if the work is to be reversible ([fig. 3](#)). This will prevent the stitching from shrinking and puckering when the work is washed.

When you want to move from one part of the design to another, slide the needle along underneath the backing fabric and make a small stitch at intervals ([fig. 4a](#)). If the work is to be reversible, slide the needle along between the top and backing fabrics so that the thread will be invisible ([fig. 4b](#)).

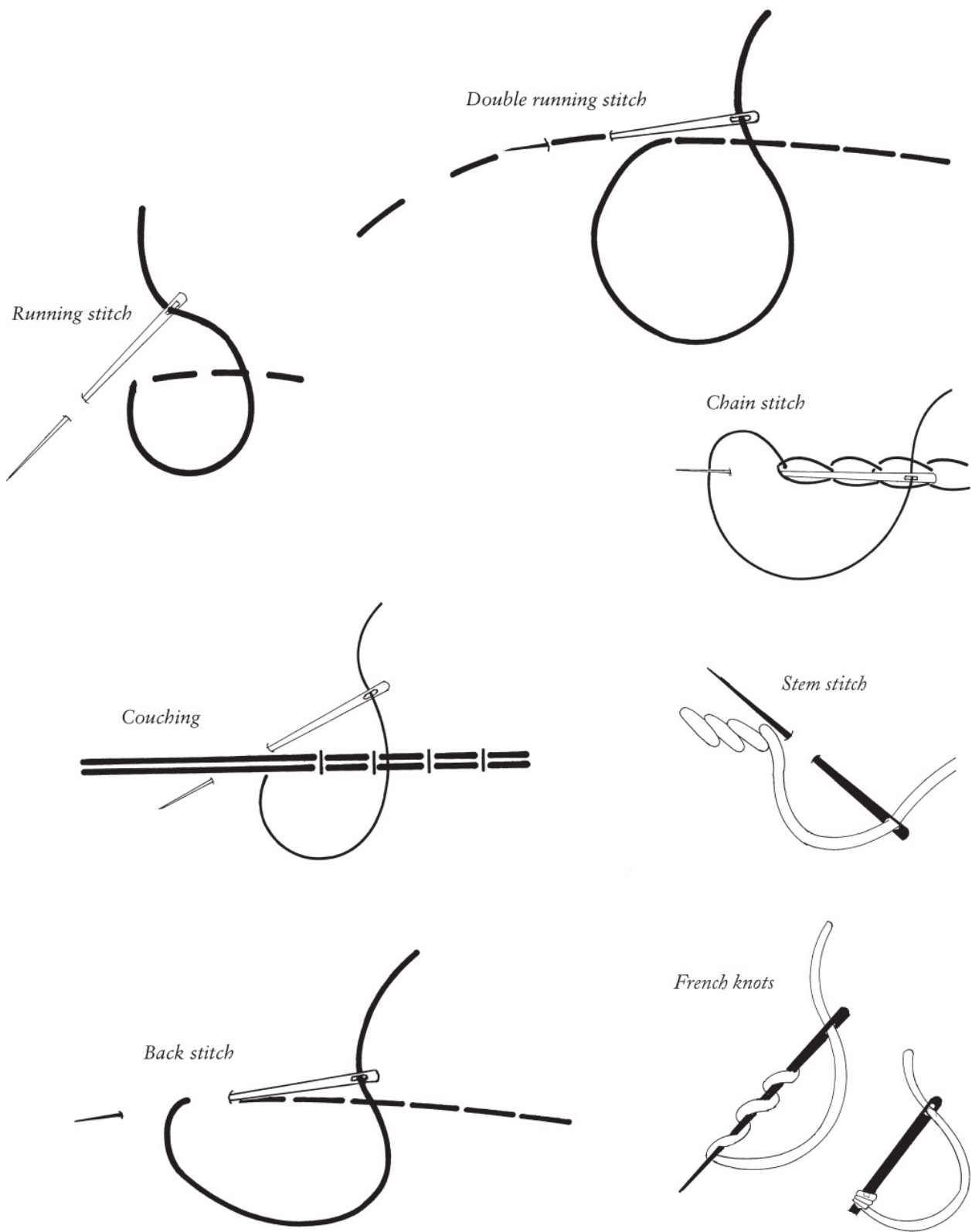


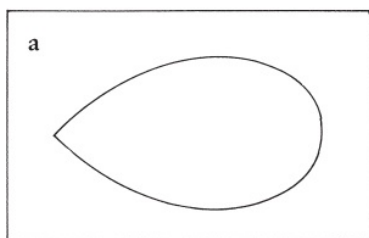
*The front and back of the same piece of sashiko work.*



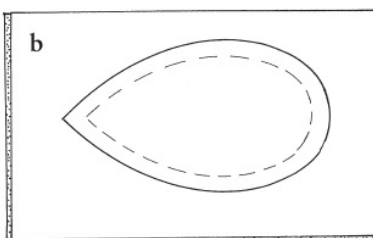
**Stiches**

Traditionally only running stitch was used for sashiko, but other stitches can also be used:

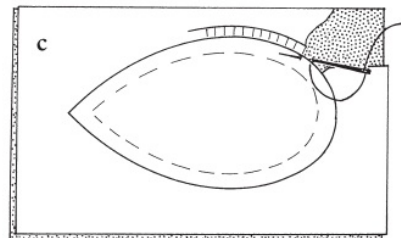




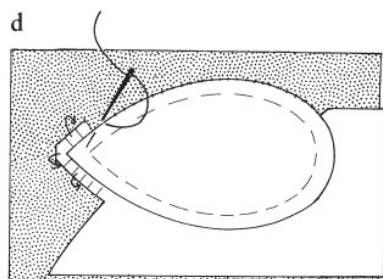
*Transfer the design to the RS of the appliqué fabric.*



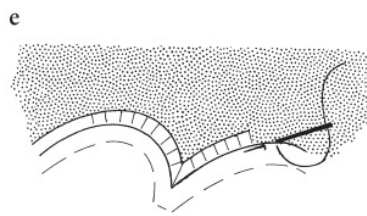
*Position the appliqué fabric on the background fabric and tack inside the outline of the motif.*



*Cut round the edge of the motif. Turn under the seam allowance and slipstitch.*



*To turn a corner, fold under the seam allowance as shown.*



*To stitch round a curve or flower shape, clip into the seam allowance almost to the edge of the outline.*

**Fig. 5**

## ***Appliqué***

1. Transfer the motif to the right side of the appliqué fabric, using one of the methods described on [see here](#) ([fig. 5a](#)).
2. Lay the background fabric RS up on a flat surface. Position the appliqué fabric on top, RS uppermost. Pin the two layers of fabric together. Tack round the edge of the appliqué motif, 5 mm (1/4 in) inside the outline ([fig. 5b](#)).
3. Cut round the edge of the motif, 3-4 mm (1/8 in) outside the outline. (The seam allowance will vary according to the thickness of the fabric, and whether the motif is curved or not.) Clip the curves, if necessary. Turn under the seam allowance, using the point of a needle. Slipstitch round the outline of the motif ([fig. 5c](#)).
4. If the motif has a sharp corner or point, fold under the seam allowance as shown ([fig. 5d](#)). Make a small stitch to hold, stitch as normal to the point, fold, and then continue stitching.
5. For a flower shape or any other awkward curve, clip into the seam allowance almost to the edge of the outline. Turn under the seam, using the point of a needle, and hold in place with your first and second fingers. Slipstitch carefully in place, then stitch the other side of the curve in the same way ([fig. 5e](#)).

## ***Reverse appliqué***

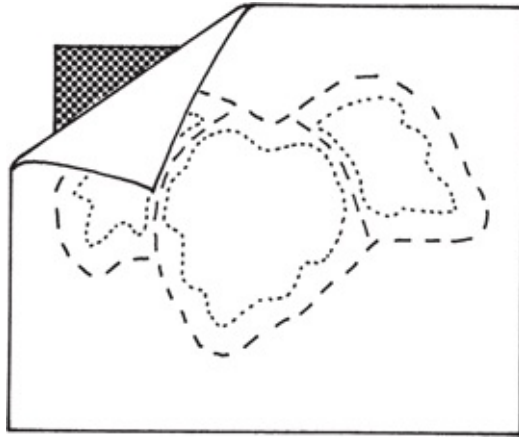
In this case, transfer the motif to the RS of the *background* fabric, using one of the methods described [here](#).

Lay the reverse-appliqué fabric on a flat surface, RS up. Lay the background fabric on top. Pin and then tack the two fabrics together, stitching 5 mm (1/4 in) outside the outline of the motif ([fig. 6](#)).

Cut the background fabric inside the outline of the motif, leaving a 5 mm (1/4 in) seam allowance. Use small, sharp scissors and only cut a little way at a time to prevent cutting the layer of fabric underneath ([fig. 7a](#)). It may be easier if you lift the top fabric with a pin. Clip the curves, if



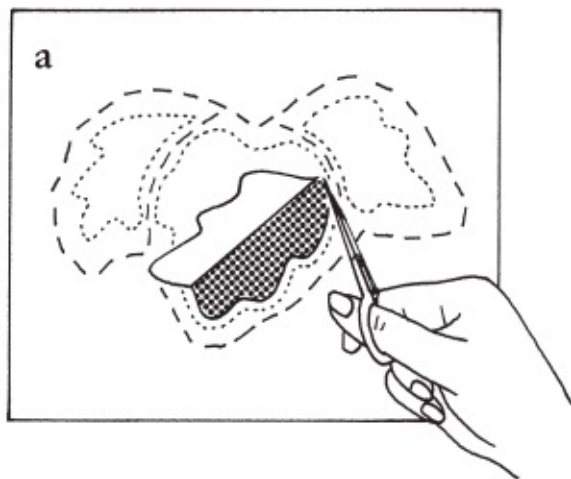
necessary.



*Lay the background fabric on to the reverse-appliqué fabric. Tack outside the outline of the motif.*

Fig. 6

*Using small scissors, cut the background fabric inside the outline of the motif.*



*Turn under the seam allowance and slipstitch.*

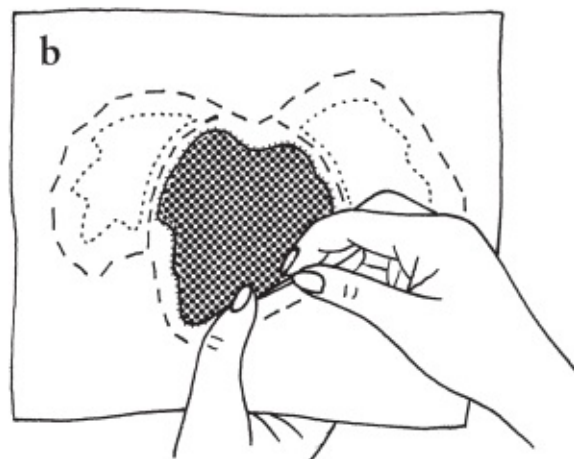


Fig. 7

Turn under the seam allowance, using a needle. (For a neater seam of 3 mm ( $\frac{1}{8}$  in), use PVA adhesive to hold the turned-under edges in place.) Slipstitch round the edge of the motif ([fig. 7b](#)).

Turn the fabric over and cut away the excess seam allowance to leave a neat edge.

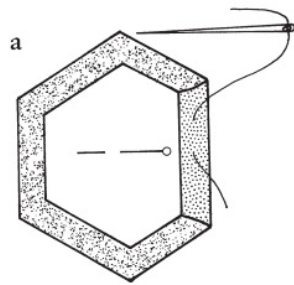
## ***Patchwork***

Trace the patchwork shape and make a template from thick card or plastic. Cut as many shapes as are needed from paper, to the exact size of the template, taking care to be very accurate. Cut the same number of shapes from fabric, this time allowing a 5-8 mm ( $\frac{1}{4}$ – $\frac{3}{8}$  in) seam allowance all round. (The seam allowance will vary according to the thickness of the fabric.)

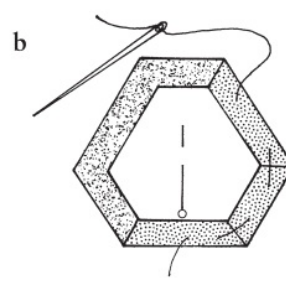
To make a patch, lay the fabric shape on a flat surface, WS uppermost. Place the paper shape in the centre and pin. Fold the fabric (the seam allowance) over one side of the paper shape and tack ([fig. 8a](#)). Fold the second edge and tack, and so on ([fig. 8b](#)). At the final corner, slip the last seam allowance under the first, tack in place ([fig. 8c](#)) and then work back one or two stitches to secure the thread.

To join the patches together, place them RS together. Using matching thread, oversew along the edge ([fig. 8d](#)). Do not knot the end of the thread, but start stitching 5 mm ( $\frac{1}{4}$  in) from a corner and then stitch back over the thread to secure. Continue adding extra patches to make up the design ([fig. 8e](#)).

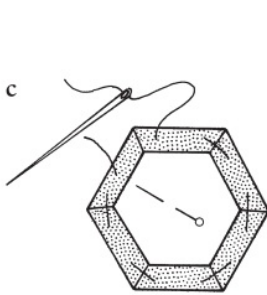




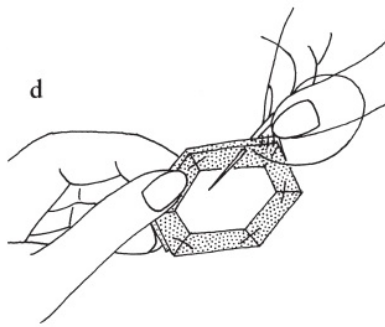
*Pin the paper shape to the WS of the fabric shape. Fold under the first edge of fabric and tack.*



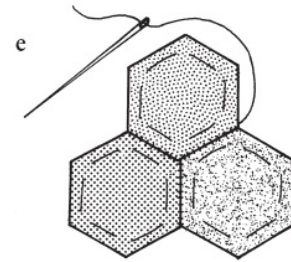
*Fold under each edge of fabric in turn and tack in place.*



*At the final corner, slip the last edge under the first.*



*Place two patches RS together and oversew along the edge.*



*Add extra patches to make up the design.*

**Fig. 8**



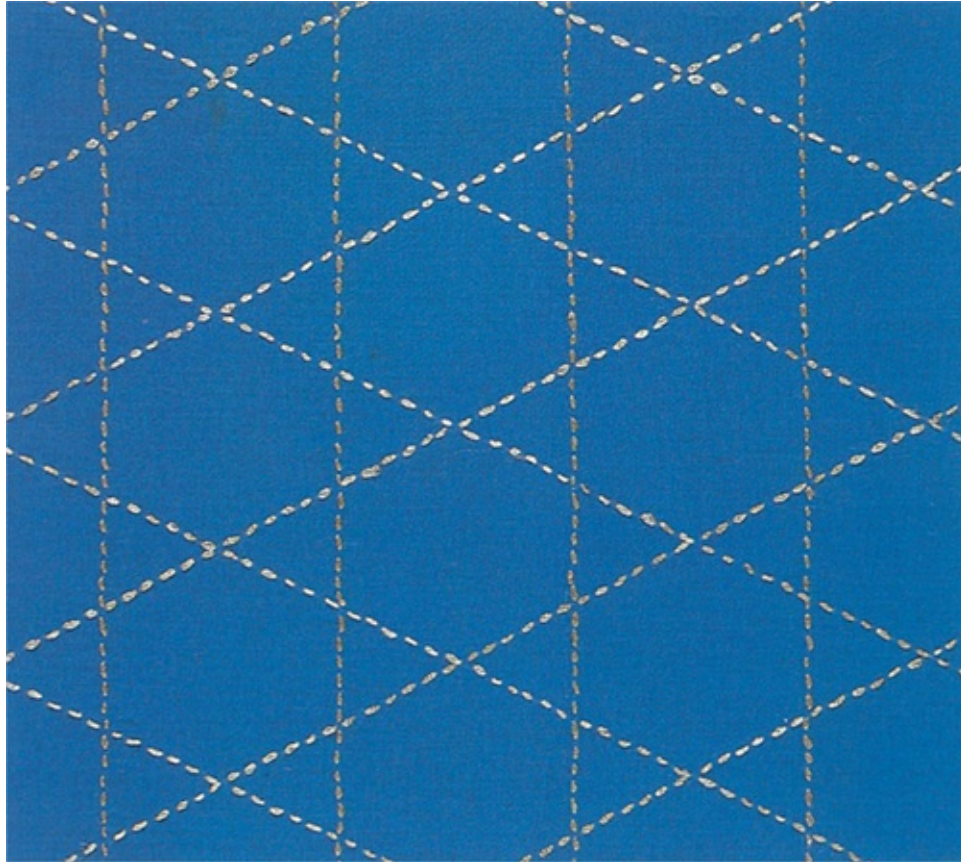
# Sashiko designs

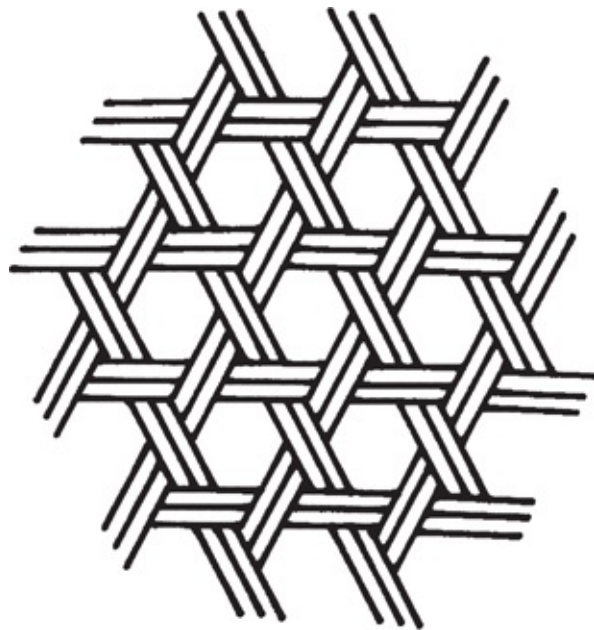
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## ***Kagome*** (*Basketweave*)

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*This design is taken from the hexagonal pattern on woven bamboo baskets.*





*Basketweave, from which this pattern takes its name.*

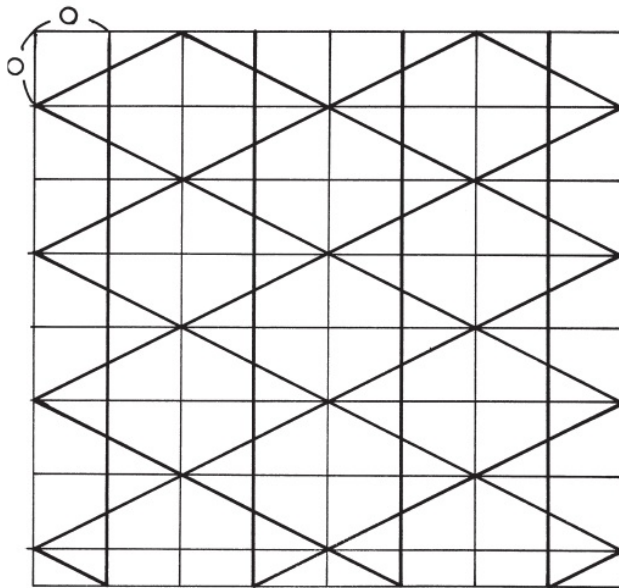
## Designing

Use any size of graph paper. Draw diagonal and vertical lines as shown.

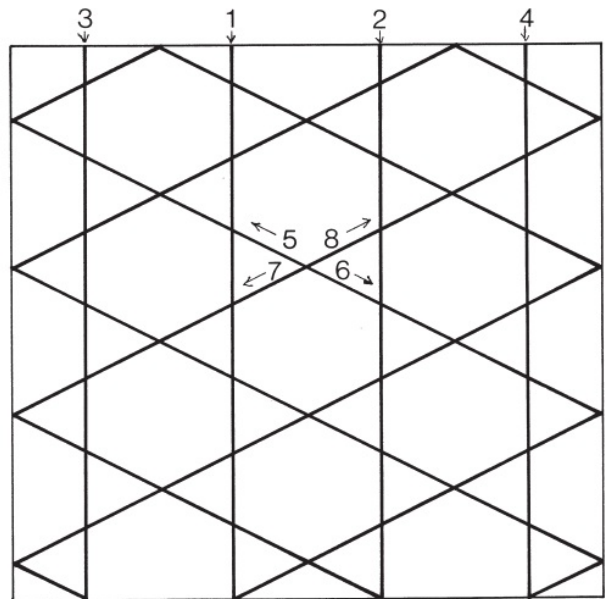
## Order of working

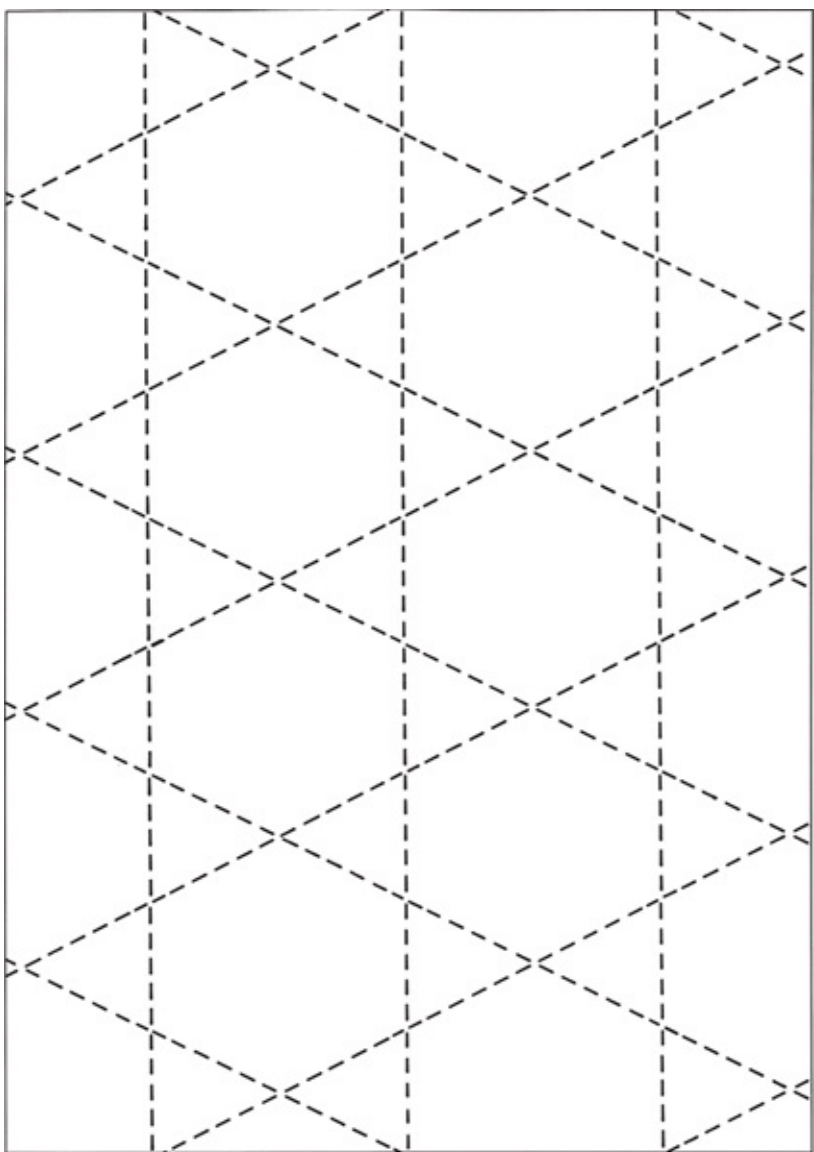
Work outwards from the centre of the design. Stitch the vertical lines first, and then the diagonal lines.

*Designing*



*Order of working*





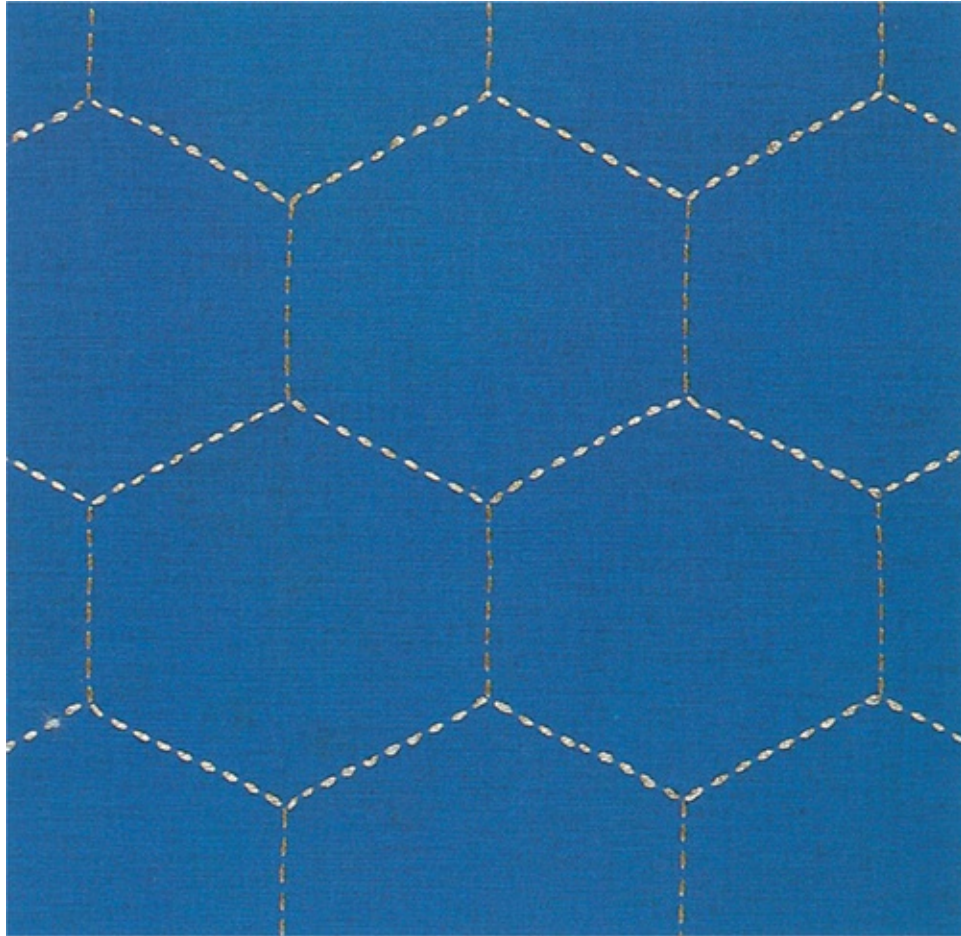


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## ***Kikkou*** (Turtle shell)

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*The turtle is an ancient symbol of longevity in Japan. The pattern on its shell is almost perfectly hexagonal.*



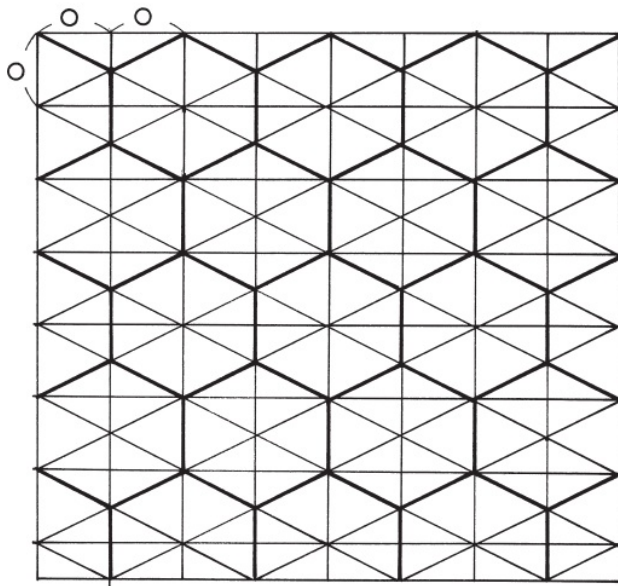
## Designing

Use any size of graph paper. Draw diagonal and vertical lines as shown.

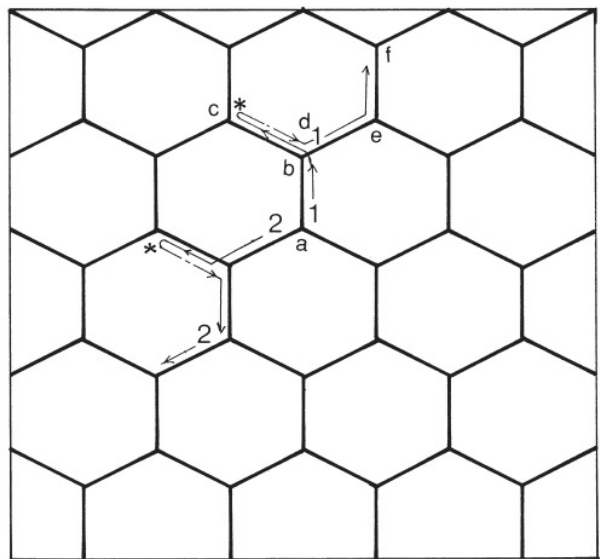
## Order of working

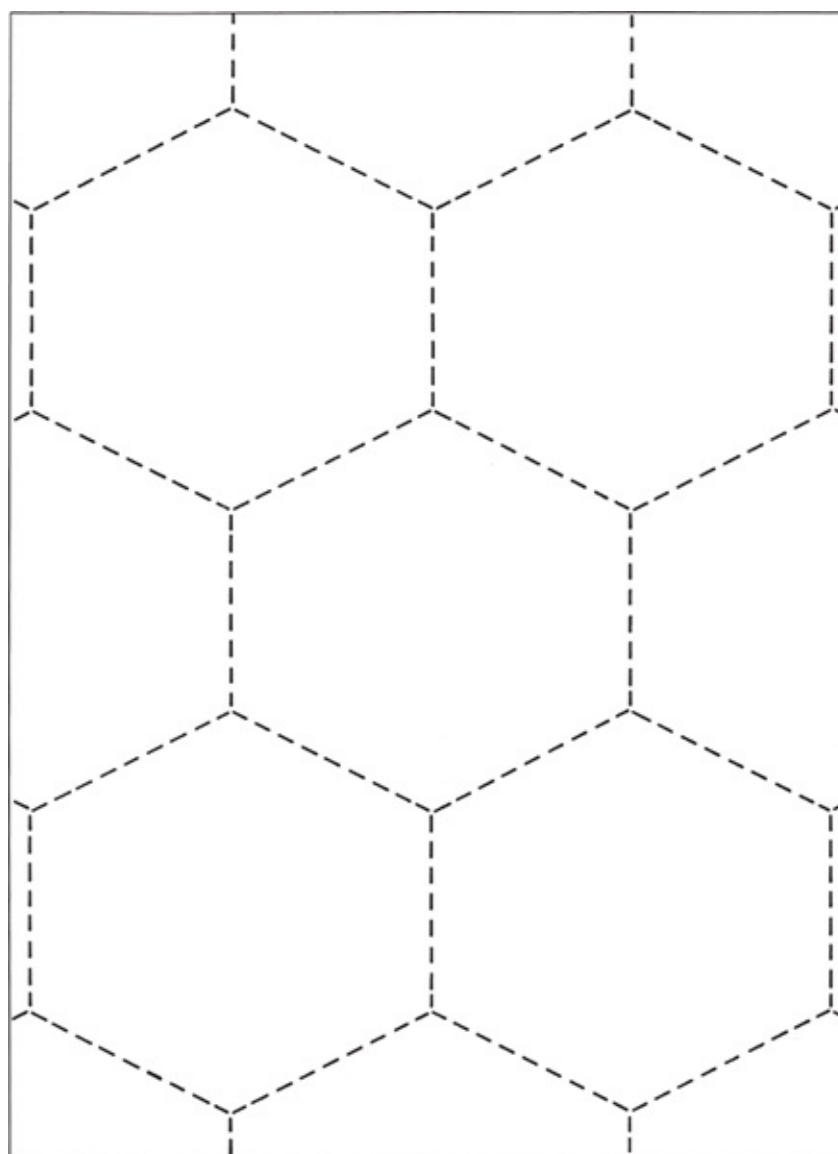
Work outwards from the centre of the design. Stitch from *a* to *c* via *b*. Stitch from *c* to *d*, sliding the needle underneath the backing fabric or between the top and the backing fabrics. Then stitch from *d* to *f* via *e*.

*Designing*



*Order of working*



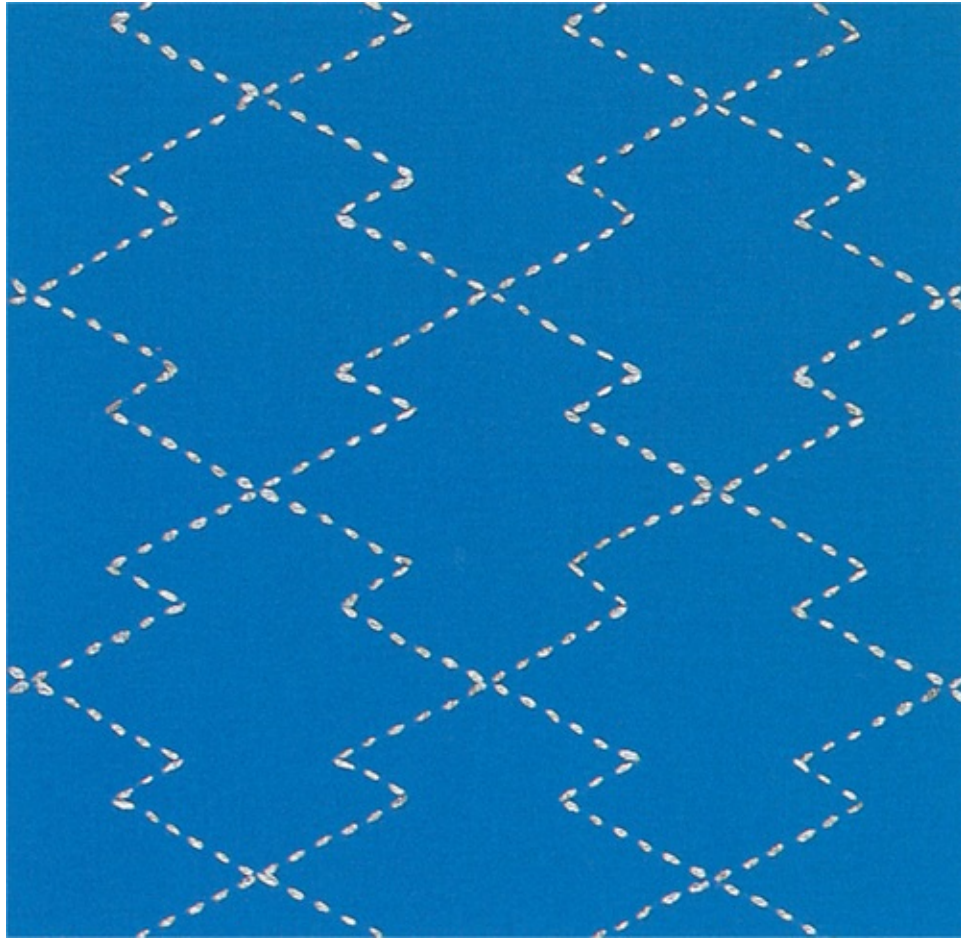


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***Matsukawa-bishi*** (Pine-tree bark)

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*This popular design is used on traditional dress and for the costumes of the Noh theatre, the famous Japanese musical drama with masked actors.*



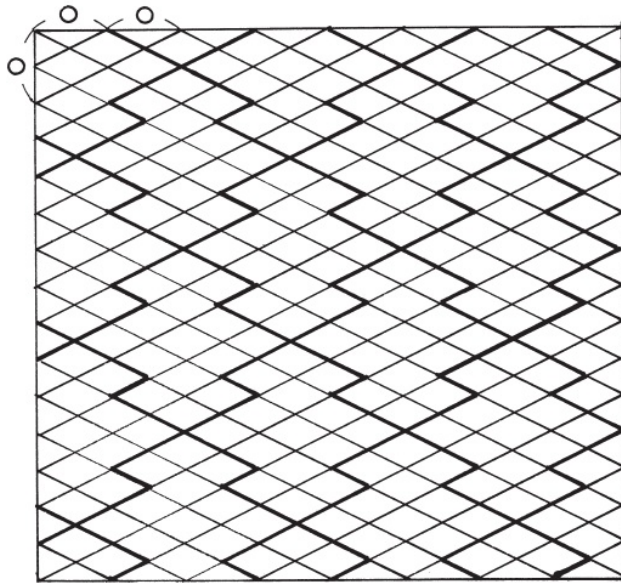
## Designing

Use isometric graph paper, or draw diagonal lines on ordinary graph paper.

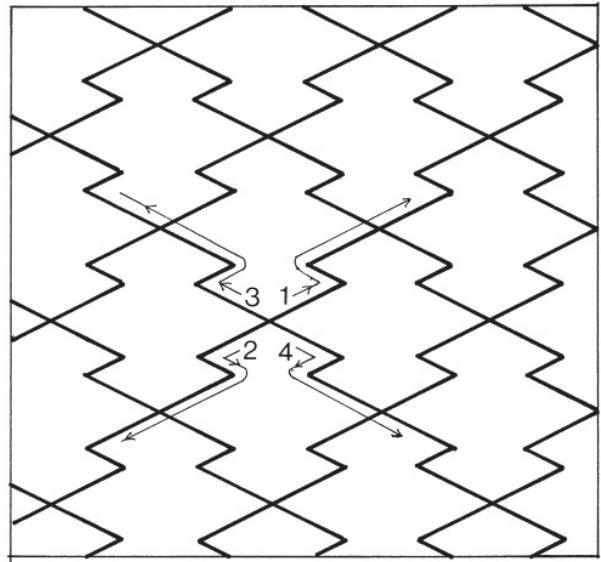
## Order of working

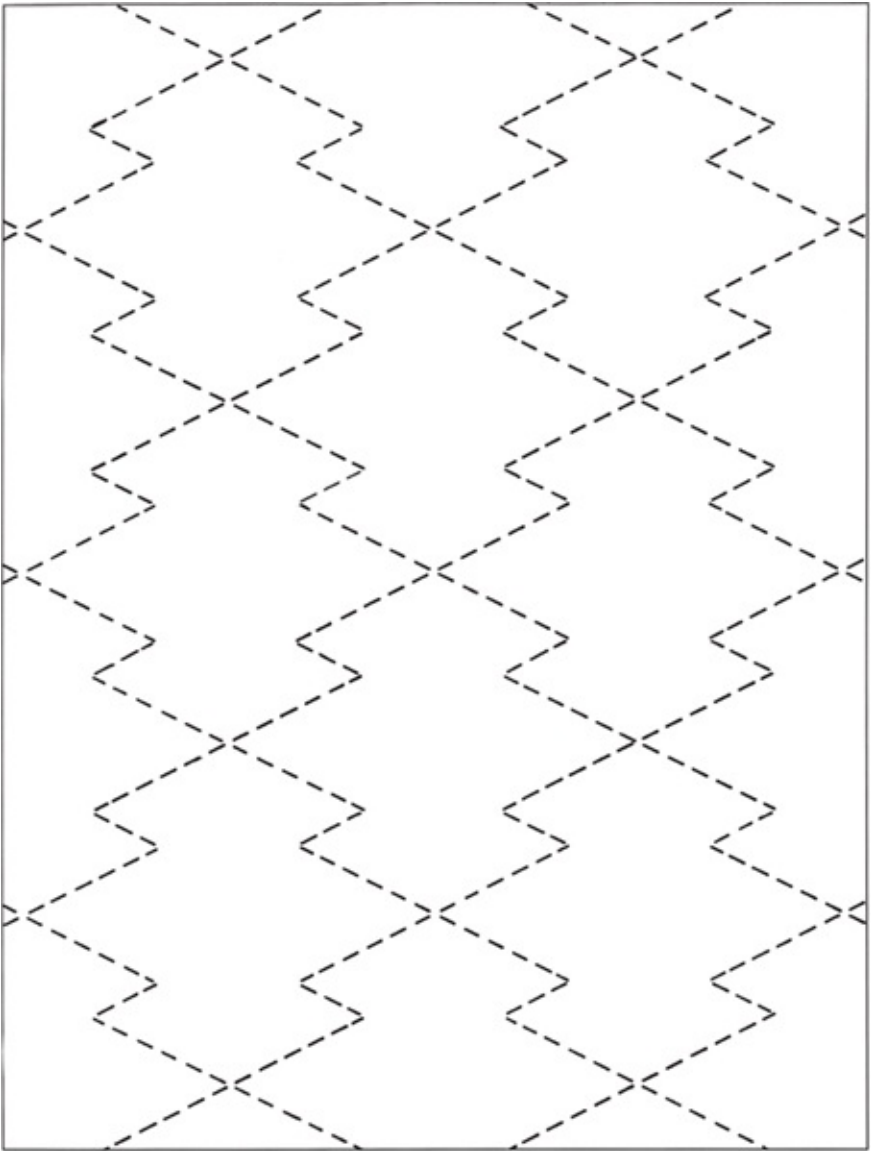
Work outwards from the centre of the design.

*Designing*



*Order of working*





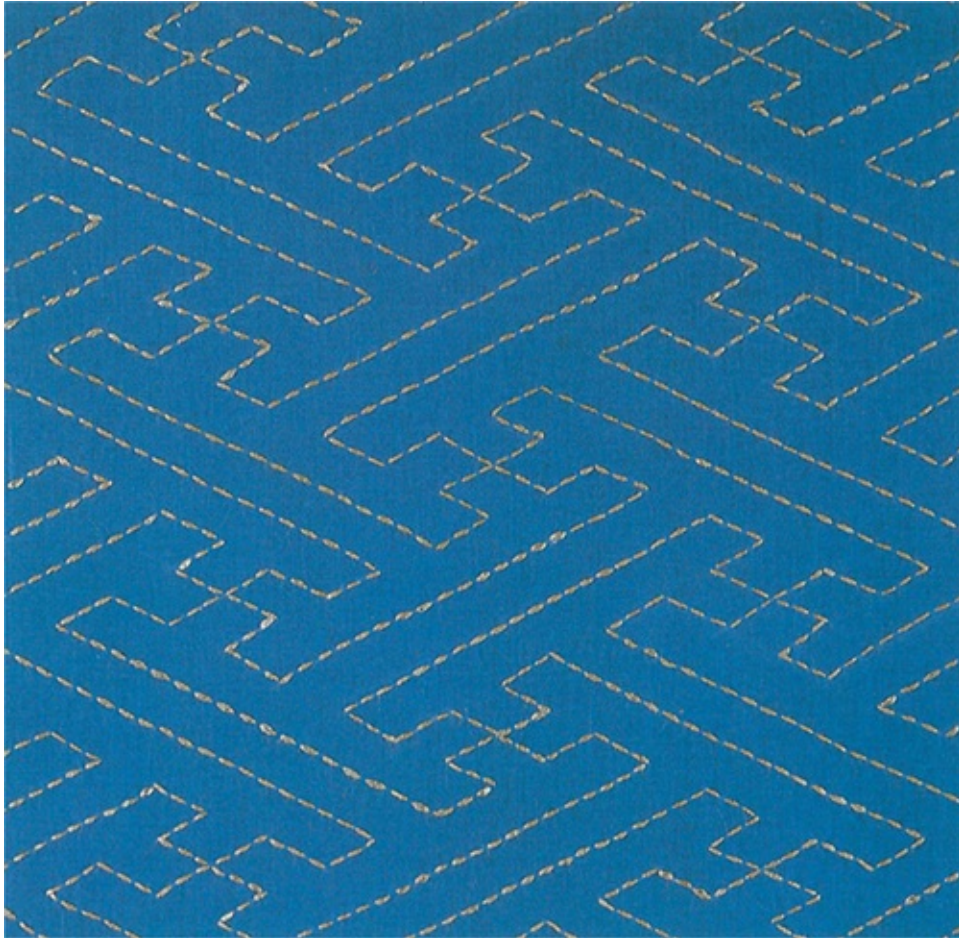


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## ***Sayagata*** (Buddhist symbol)

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*This design came to Japan from India at the same time as Buddhism.  
The same pattern can be seen on the beams of the Parthenon in Athens.*





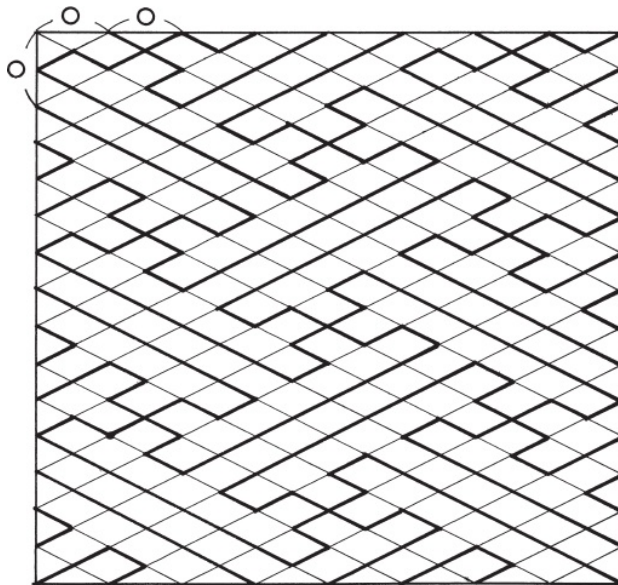
## Designing

Use isometric graph paper, or draw diagonal lines on ordinary graph paper.

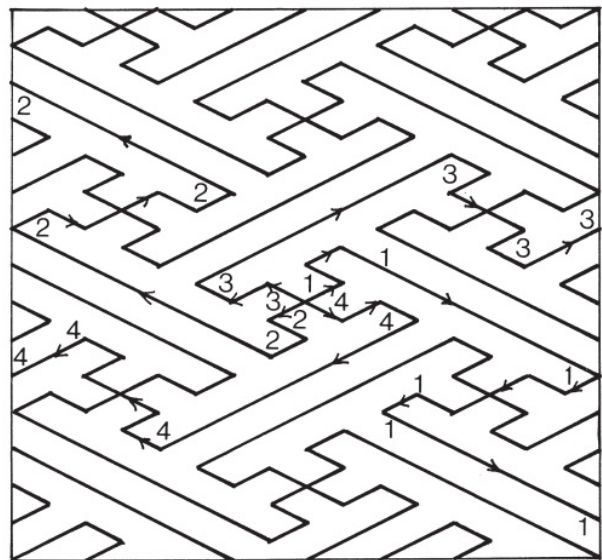
## Order of working

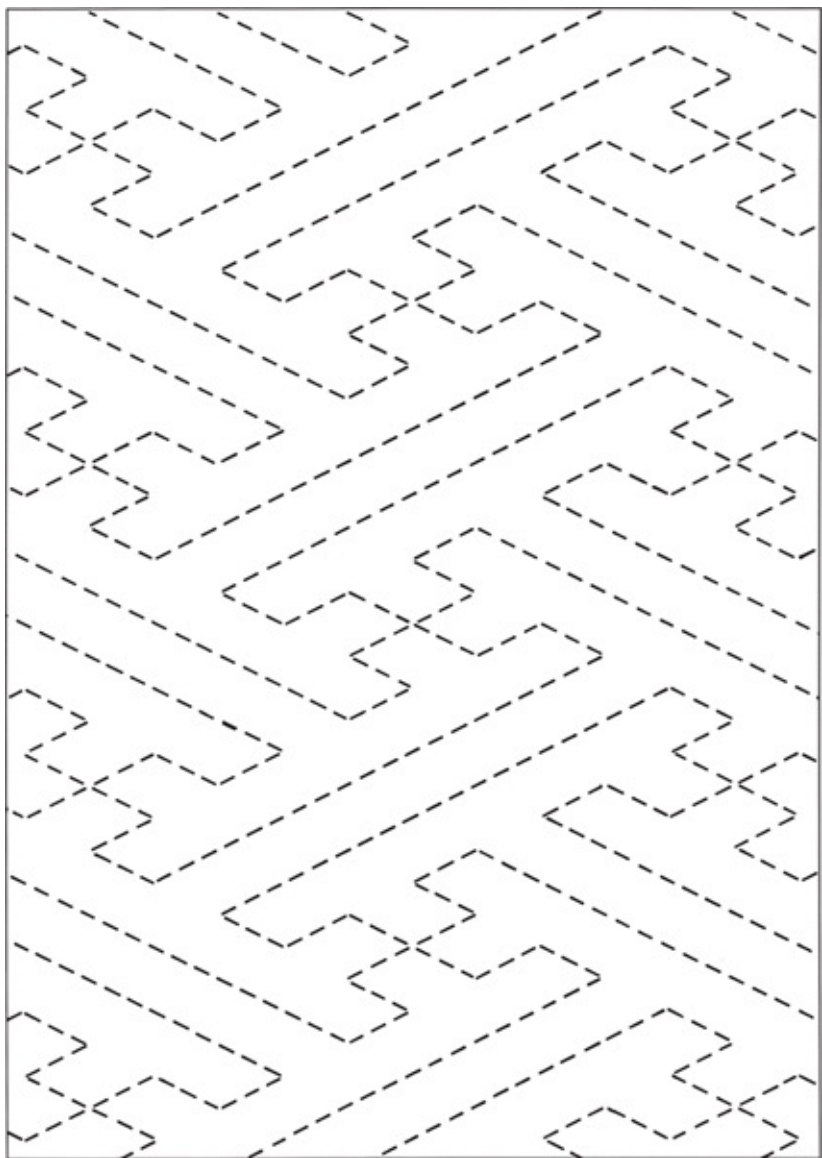
Work outwards from the centre of the design.

*Designing*



*Order of working*



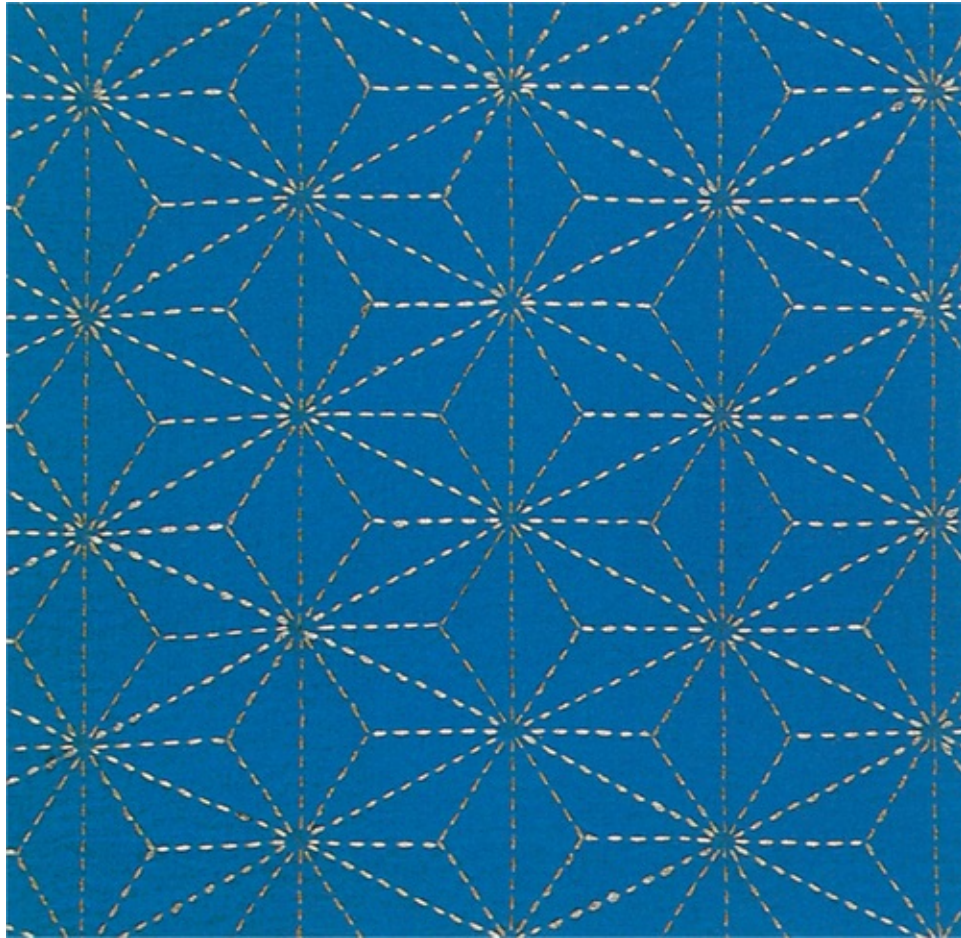


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***Asa no ha*** (*Hemp leaf*)

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*This pattern is traditionally used for babies' clothing. Hemp grows very quickly, and people wish their children to grow like hemp, without illness.*



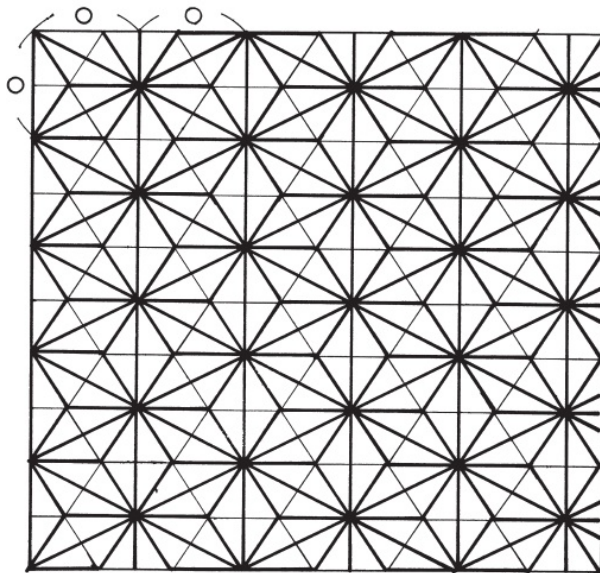
## Designing

Draw the diagonal lines as shown, followed by the horizontal and vertical lines.

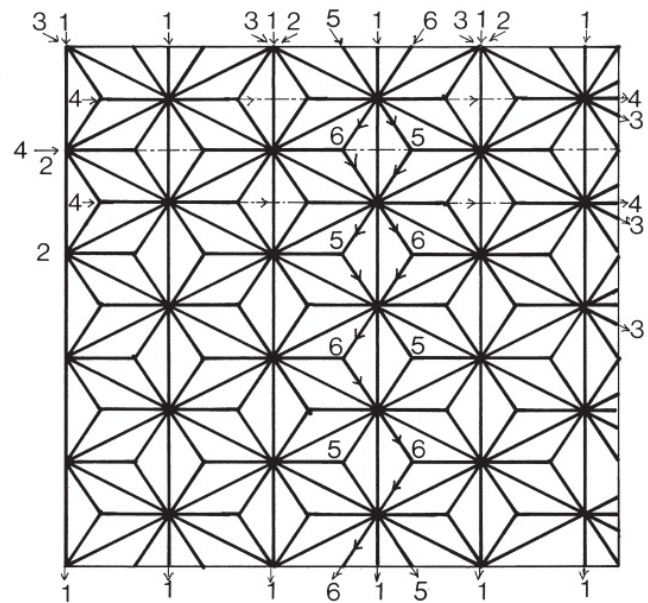
## Order of working

Stitch the vertical lines first, working from the top to the bottom. Stitch the diagonal and then the horizontal lines. Where the stitching line is broken, slide the needle underneath the backing fabric or between the top and backing fabrics.

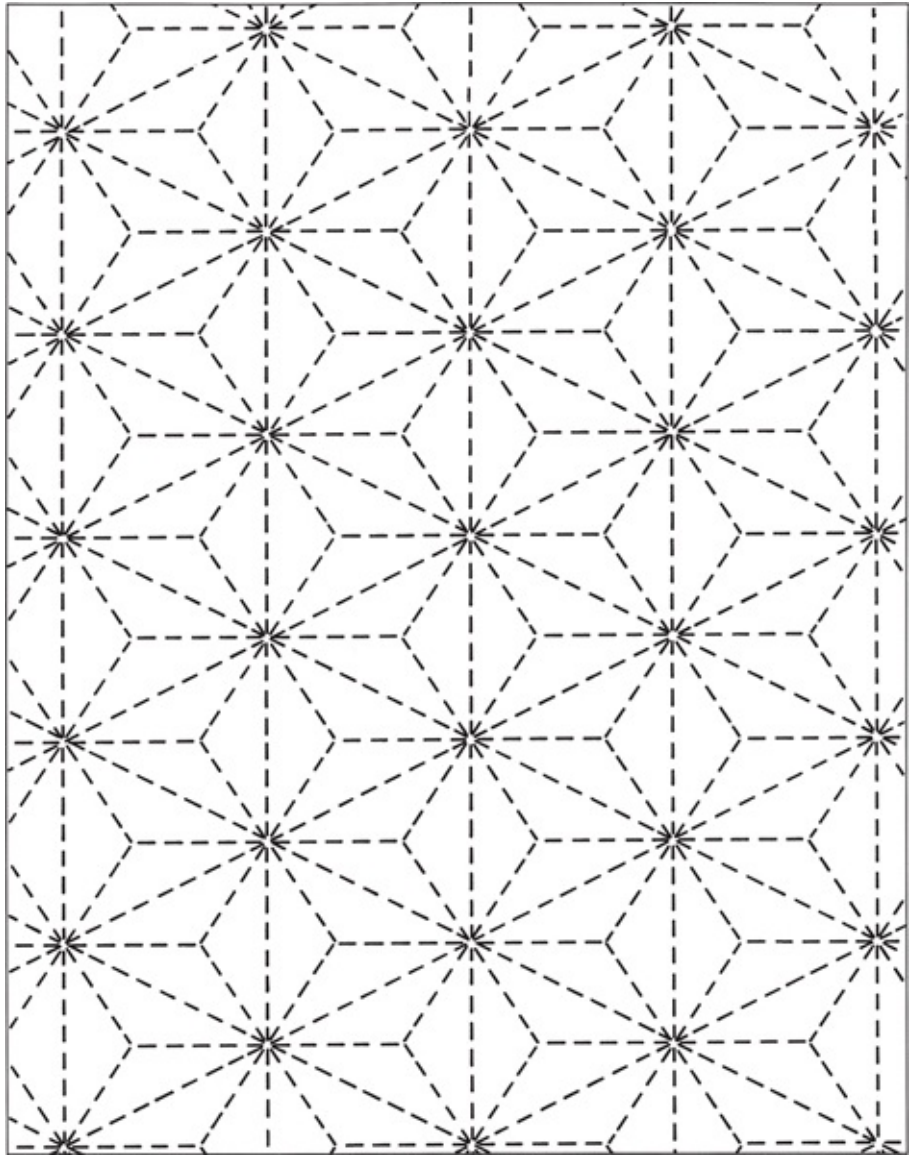
*Designing*



*Order of working*







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## ***Fundou (Weight)***

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*This design comes from the shape of the weight on a set of balance scales.*



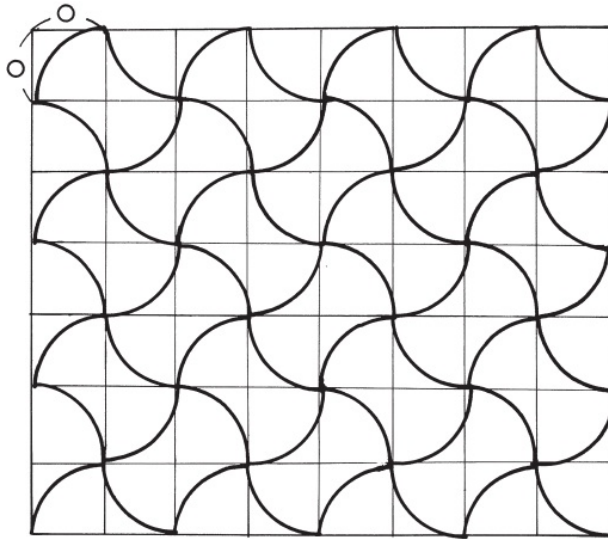
## Designing

Decide the size of circle, then draw a quarter-circle on graph paper.

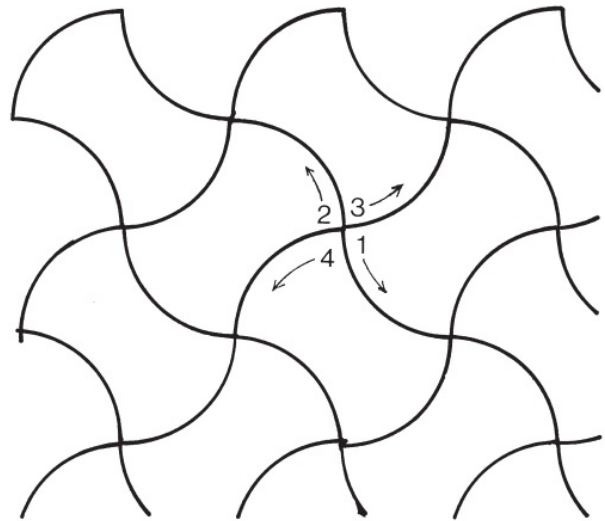
## Order of working

Work outwards from the centre of the design.

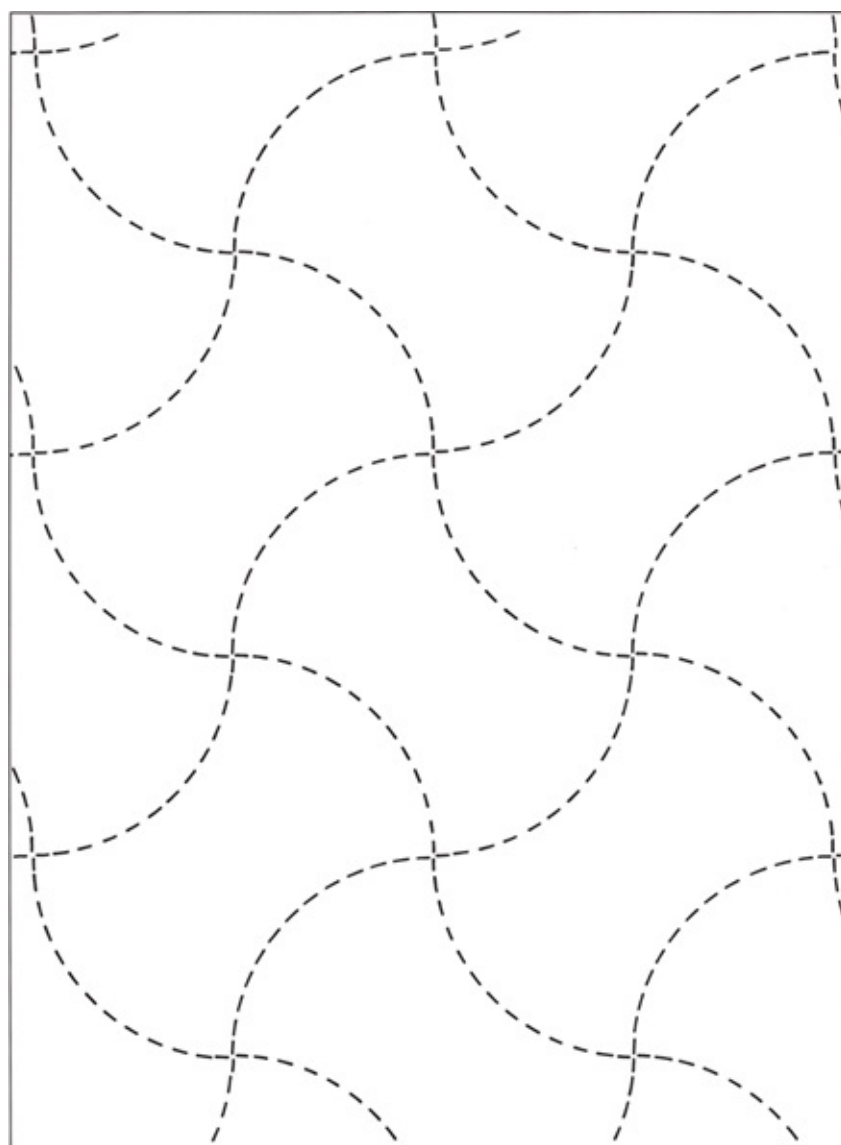
*Designing*



*Order of working*





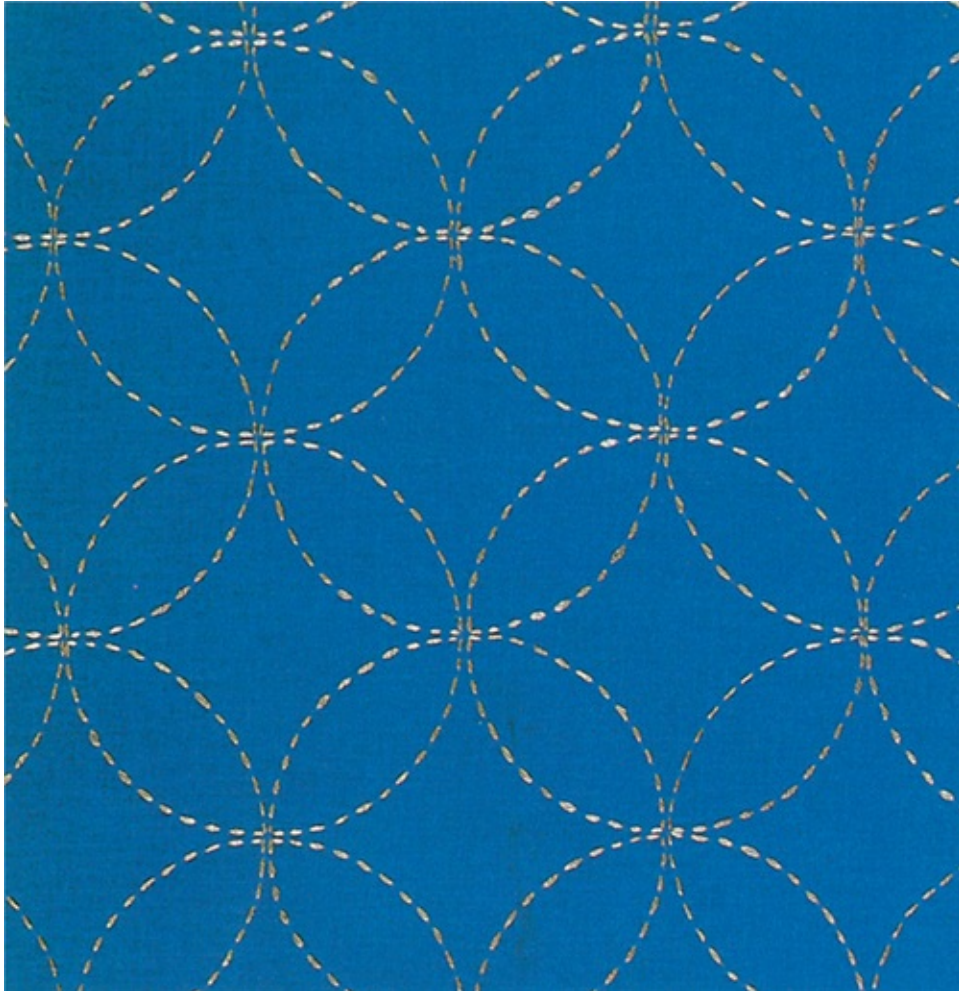


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## **Shippou** (*Seven treasures*)

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*In ancient Asia the seven treasures were gold, silver, lapis lazuli, agate, pearl, coral and crystal.*



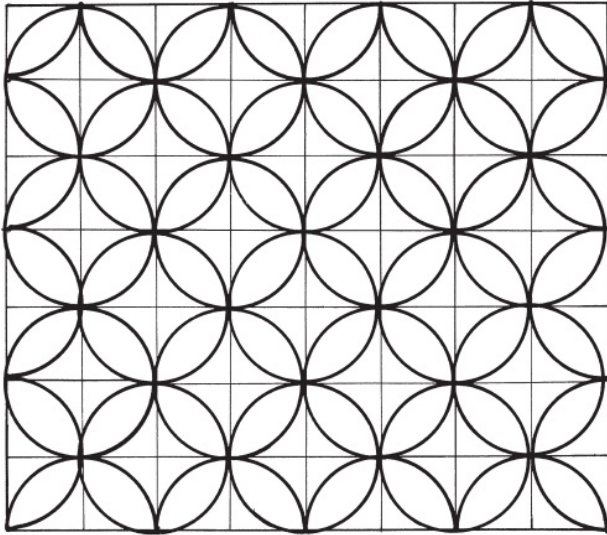
## Designing

Decide the size of circle and draw it on graph paper.

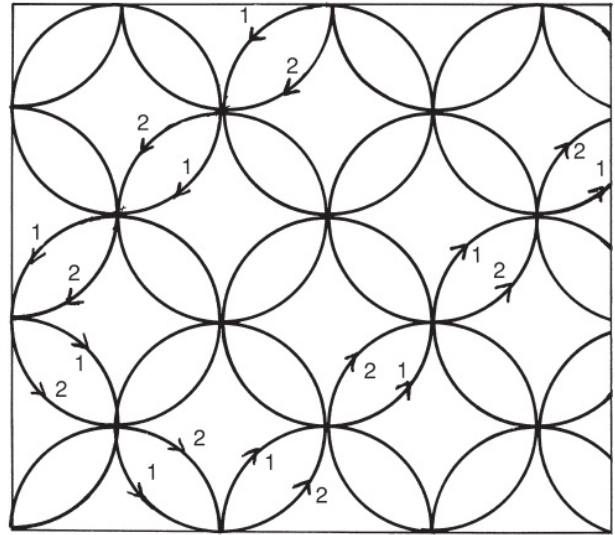
## Order of working

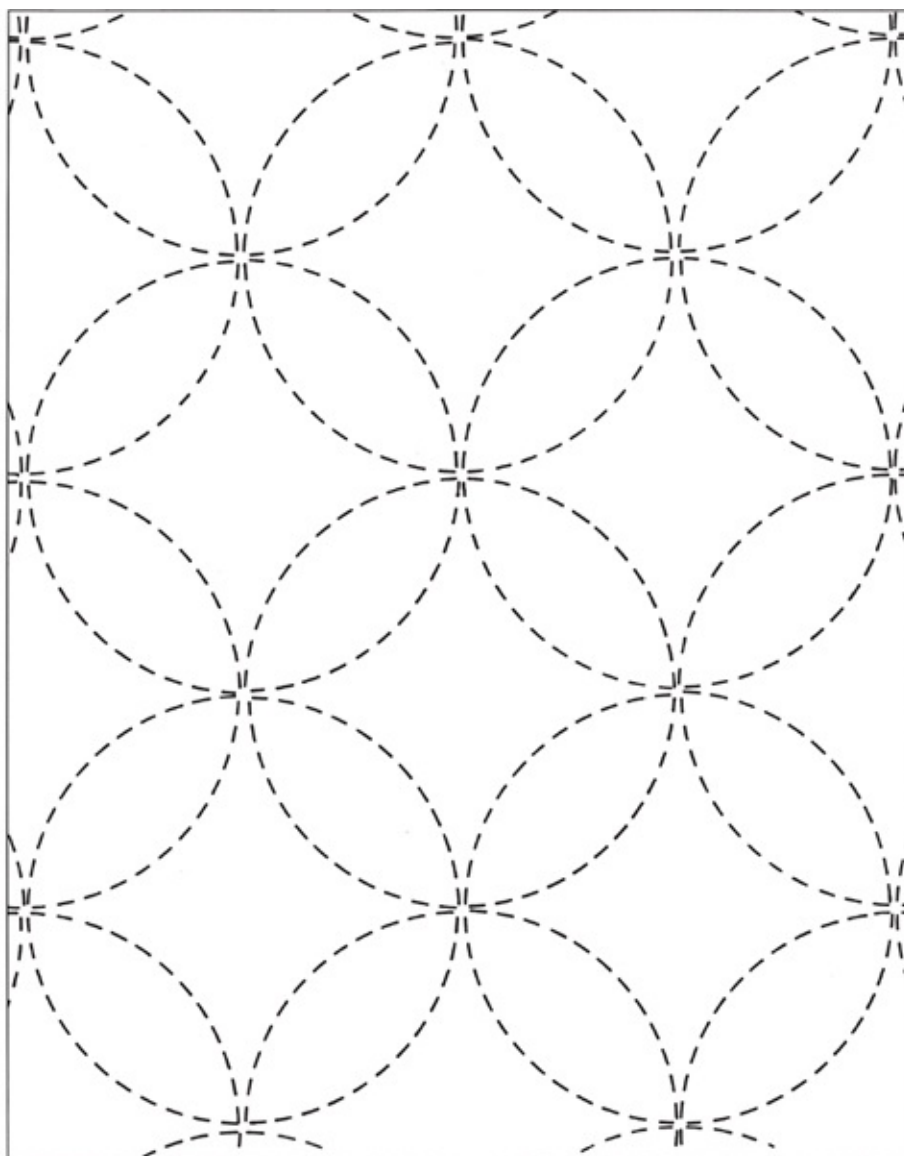
Stitch one curved line (1), then turn and stitch in the other direction (2).

*Designing*



*Order of working*



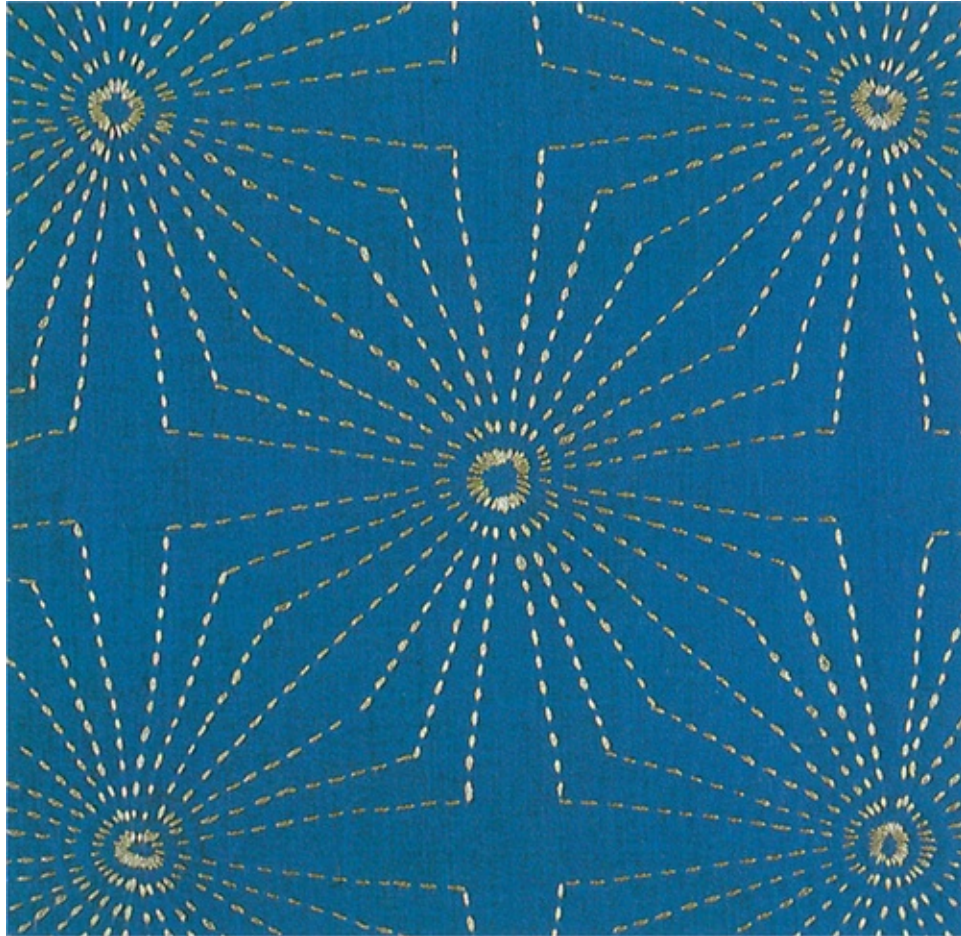


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***Kaku-shippou*** (Diamond-shaped seven treasures)

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*This is a variation of the shippou pattern, and is used on traditional Japanese garments.*





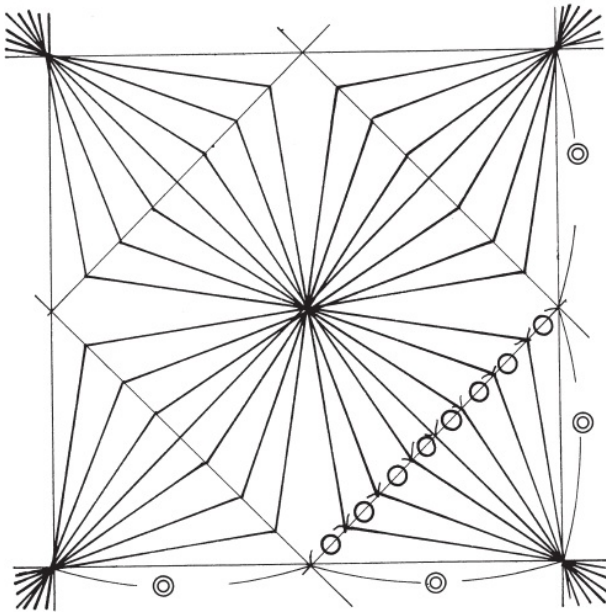
## Designing

Draw a diagonal line on graph paper, as shown.

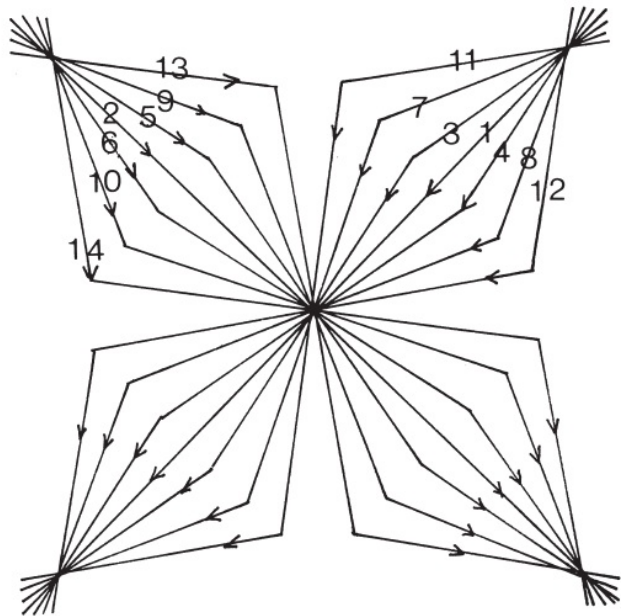
## Order of working

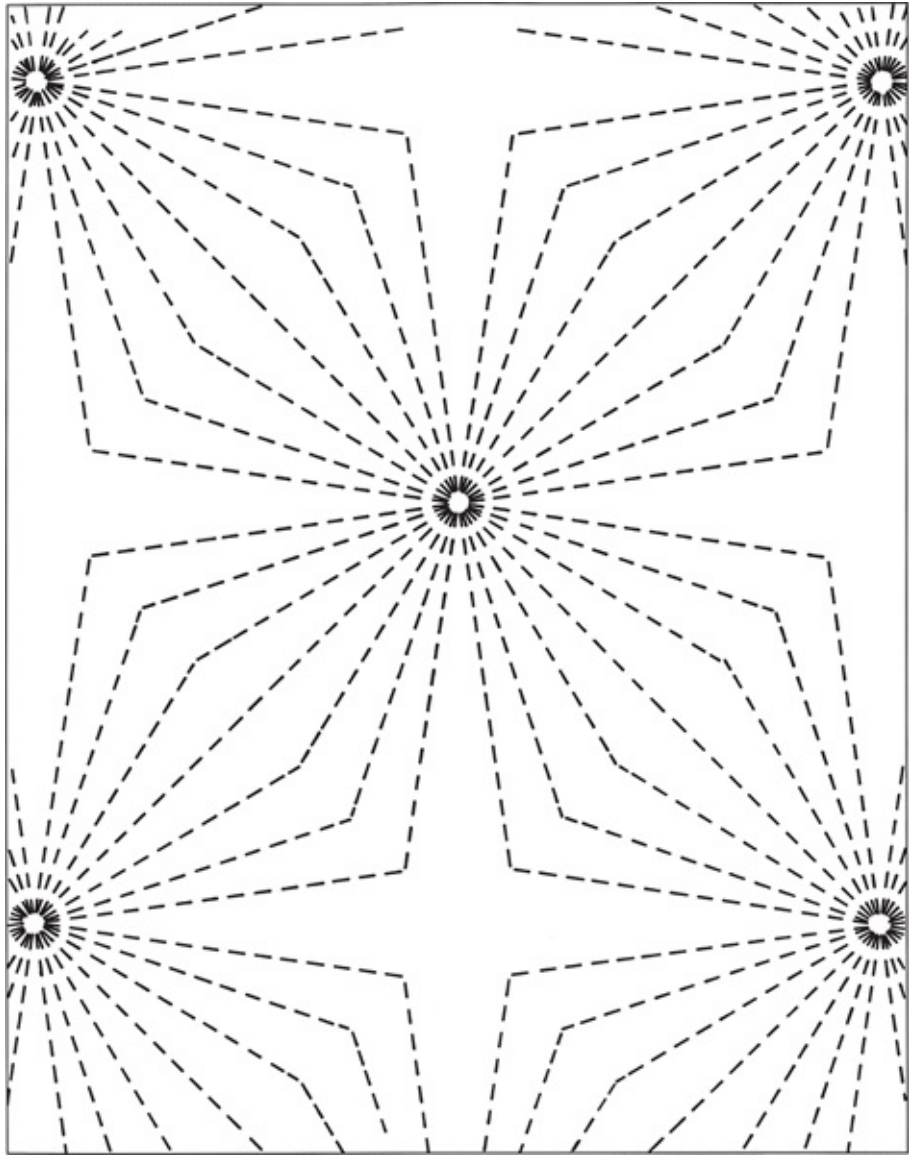
Work the diagonal lines first (1 and 2), then stitch inside the diamond from (3) onwards, as shown.

*Designing*



*Order of working*





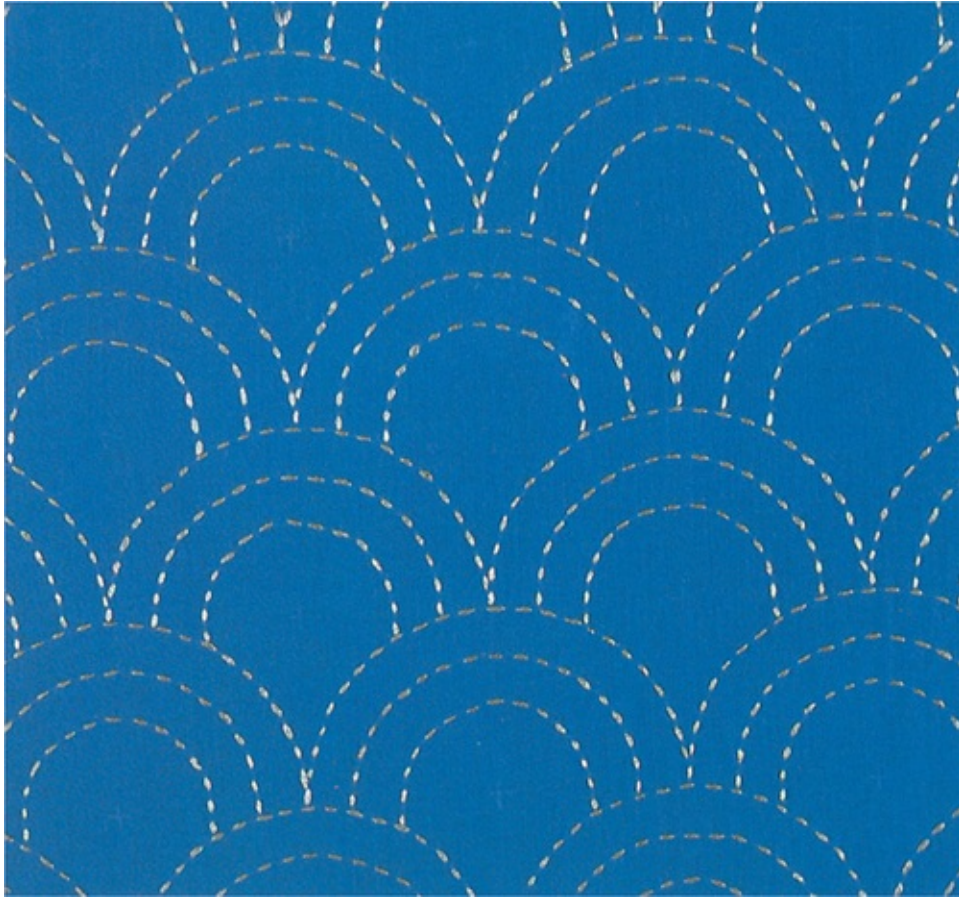


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## ***Seigaiha*** (*Waves*)

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*The never-ending motion of the sea is a symbol of eternity and immortality.*



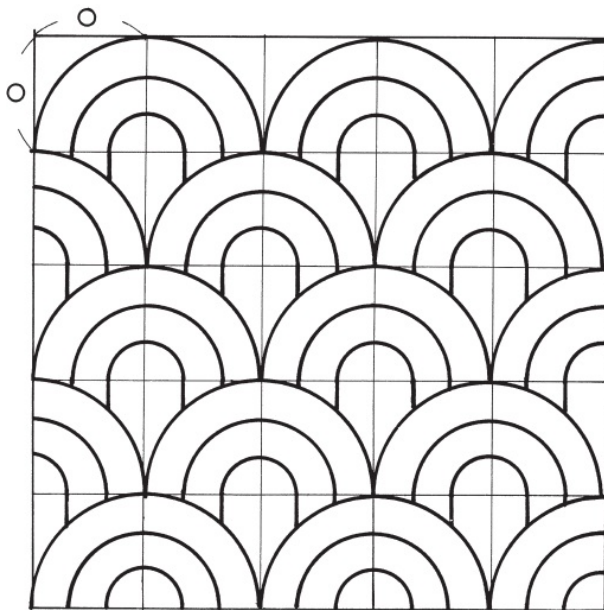
## Designing

Draw three semi-circles of varying size on graph paper. Extend the straight line of the smallest semi-circle.

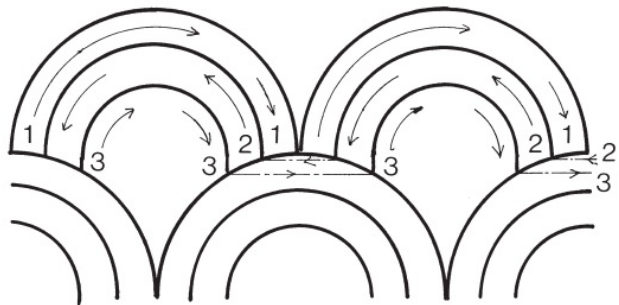
## Order of working

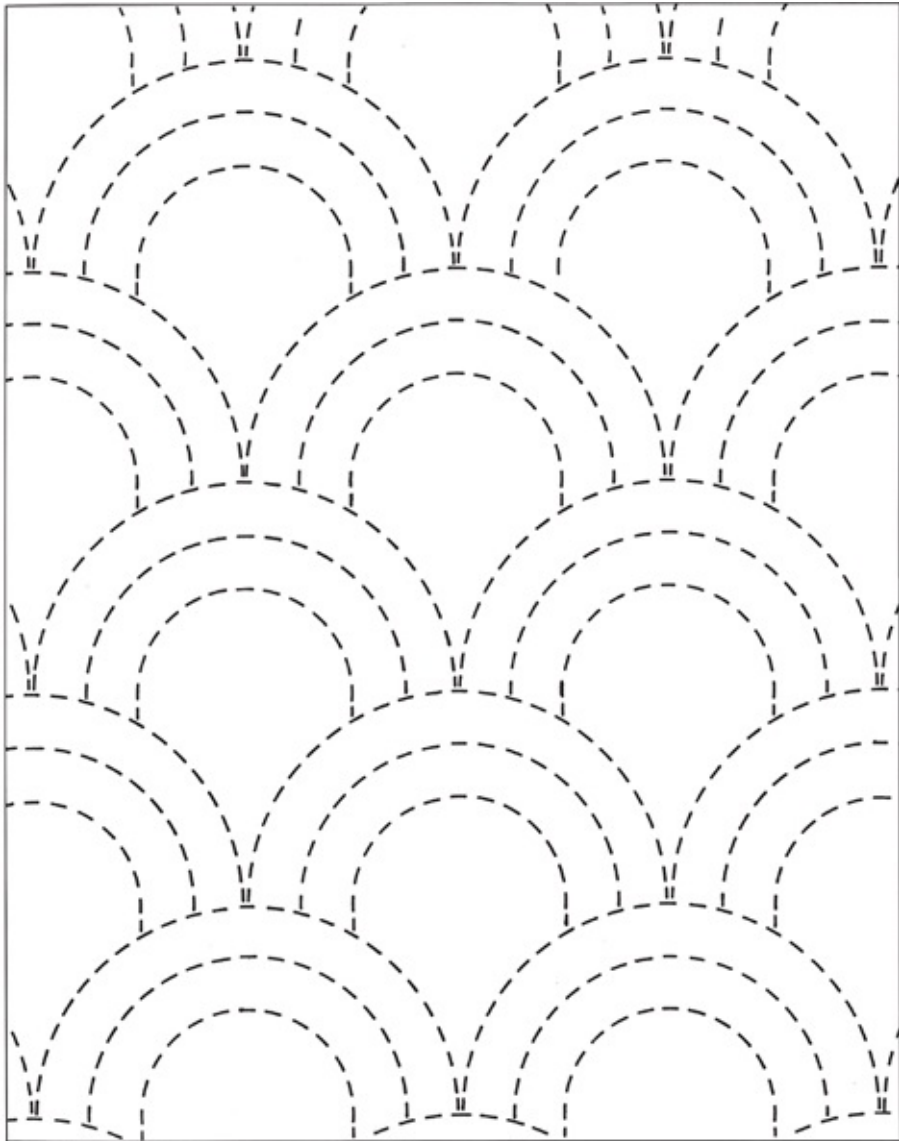
Work a wave in the order and direction shown. For instructions on how to move from one wave to the next, see [fig. 4a](#) and [b](#).

*Designing*



*Order of working*



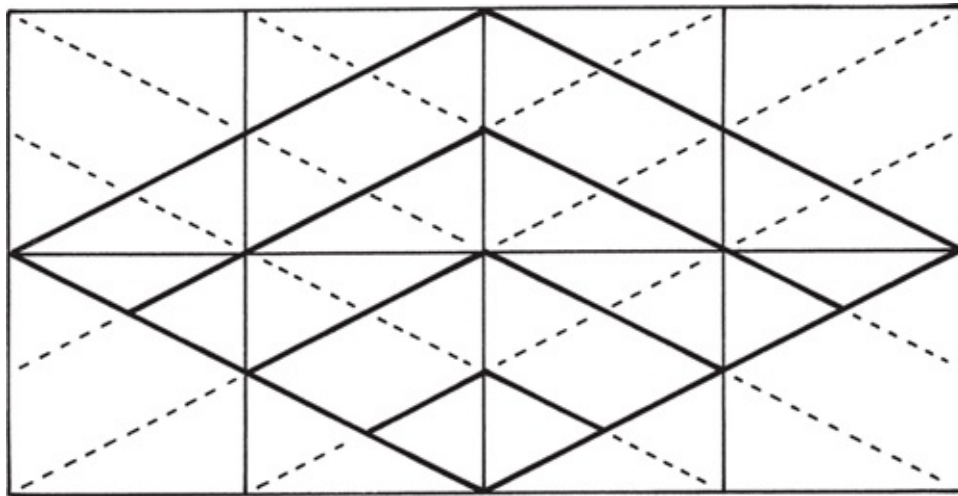


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***Hishi seigaiha*** (*Diamond-shaped waves*)

---

*This pattern is a variation of the seigaiha design.*



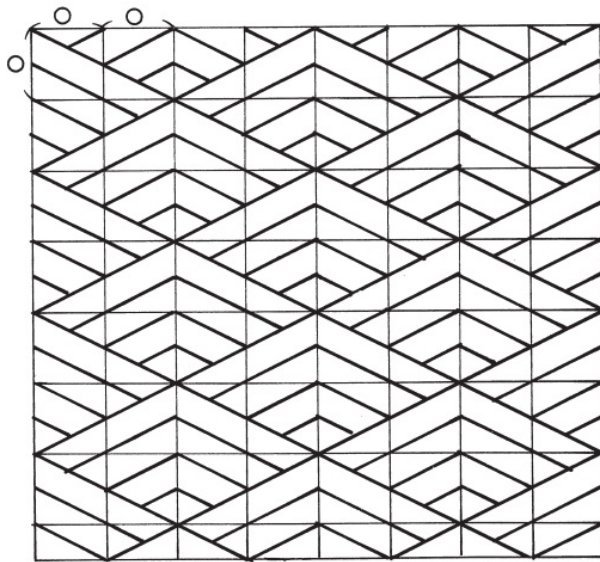
## Designing

Using graph paper, draw diagonal lines as shown.

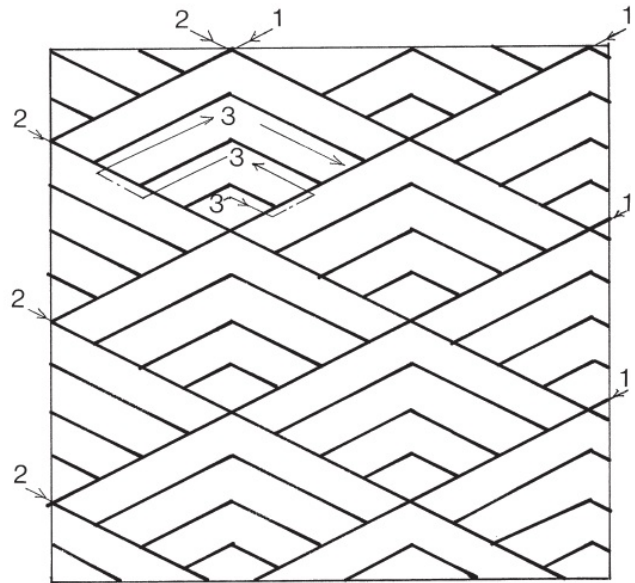
## Order of working

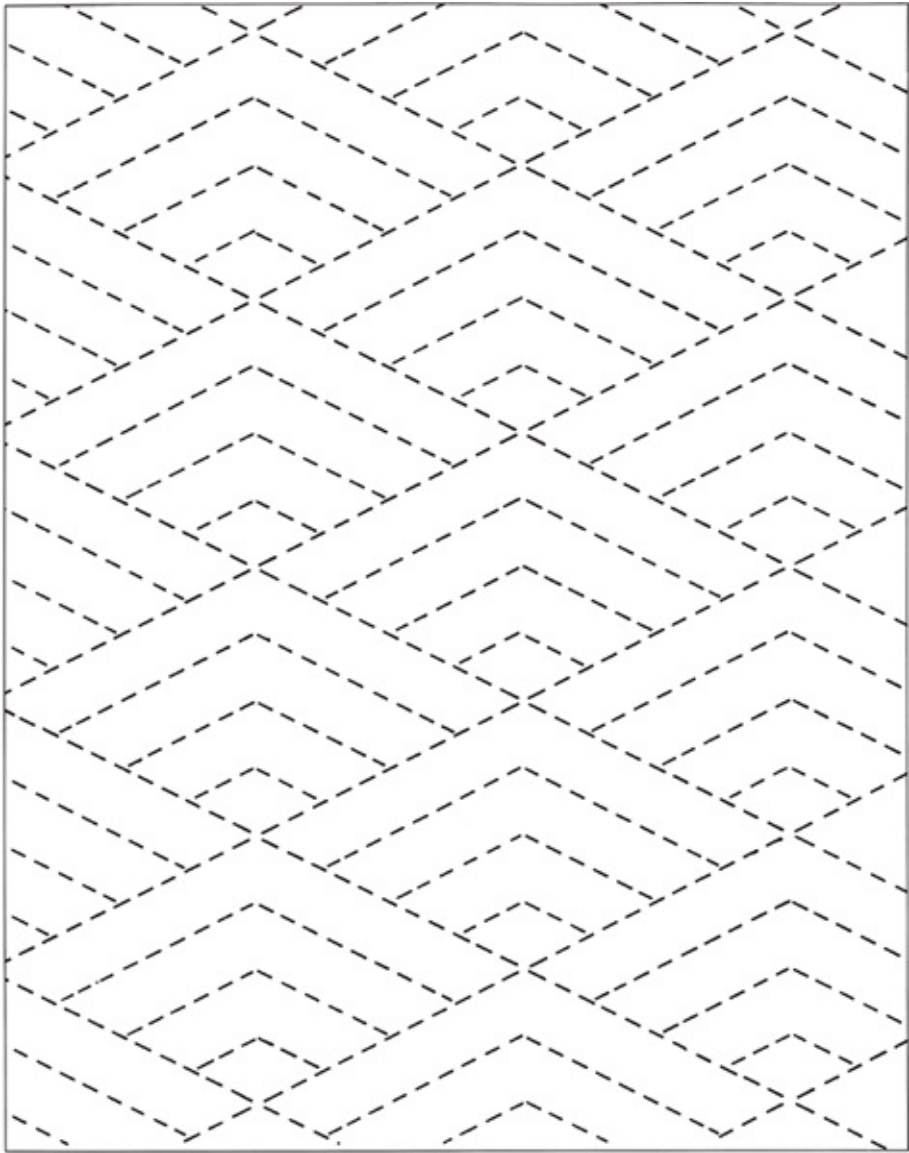
Work the diagonal lines first (1 and 2), then stitch inside the diamond (3).

*Designing*



*Order of working*







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## ***Higaki*** (*Wooden fence*)

---

*This pattern is inspired by fences made of Japanese cypress.*

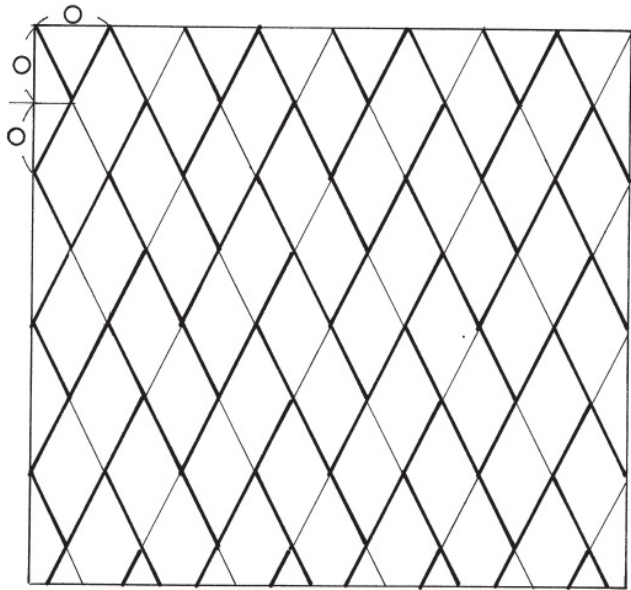
### **Designing**

Draw diagonal lines on graph paper as shown, then mark alternate lozenges.

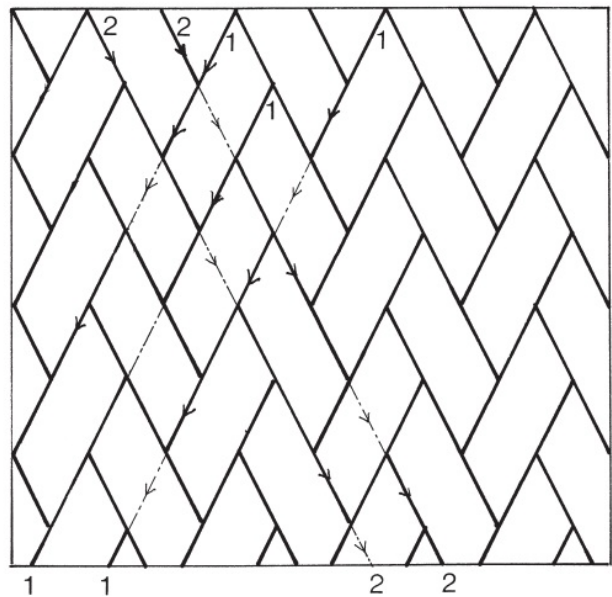
### **Order of working**

Stitch along the lines as indicated. Where the stitching line is broken, slide the needle underneath the backing fabric or between the top and backing fabrics (see [fig. 4a](#) and [b](#)).

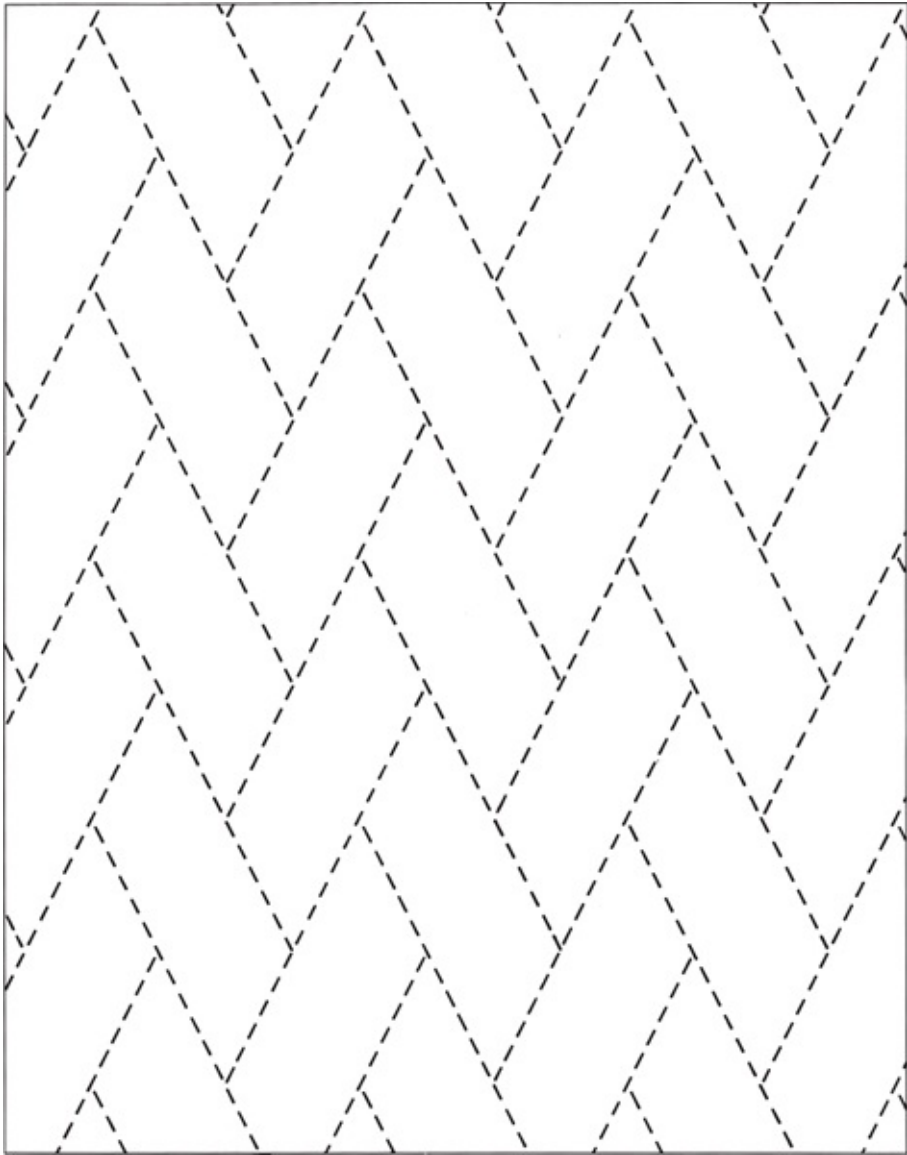
*Designing*



*Order of working*





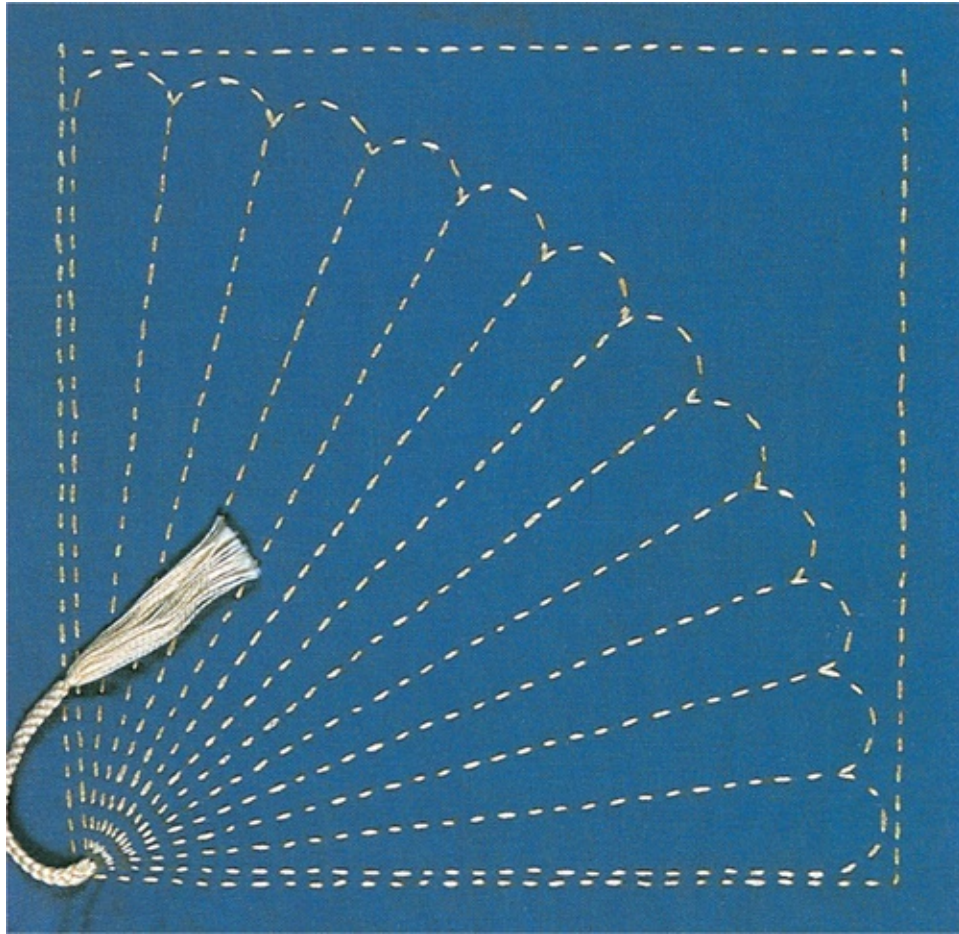


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## ***Kiku*** (*Chrysanthemum*)

---

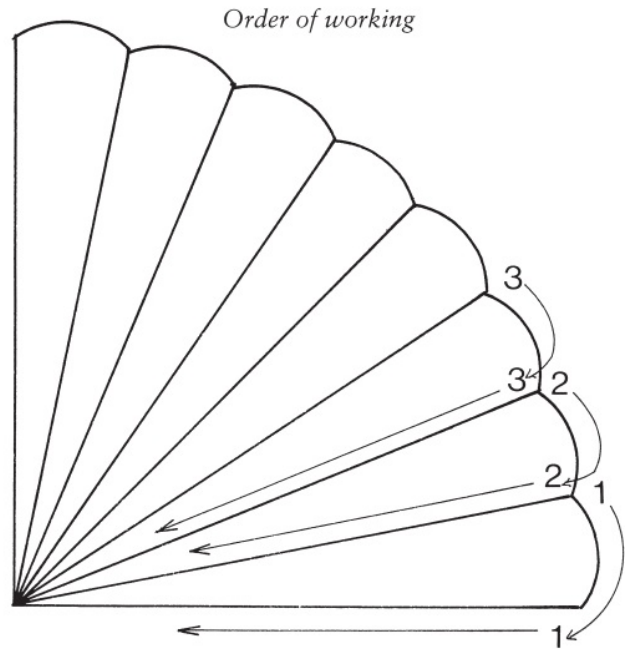
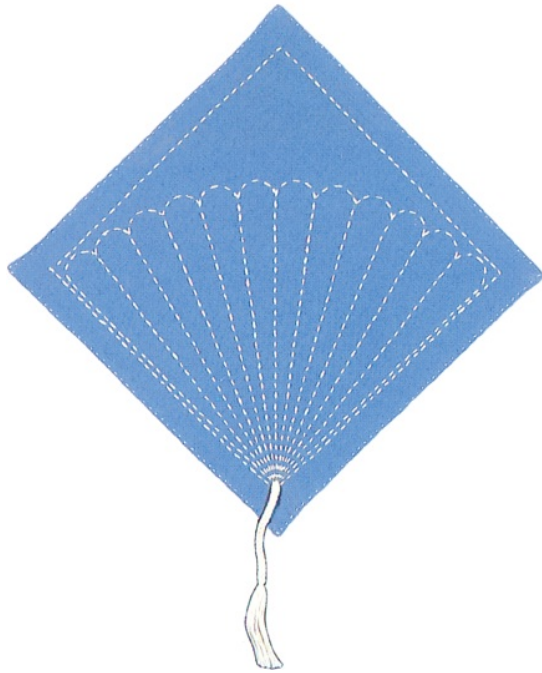
*This popular plant was imported from China and has been cultivated in many varieties. In some parts of Japan there are kiku doll festivals, where the dolls' clothes are covered with chrysanthemum flowers.*

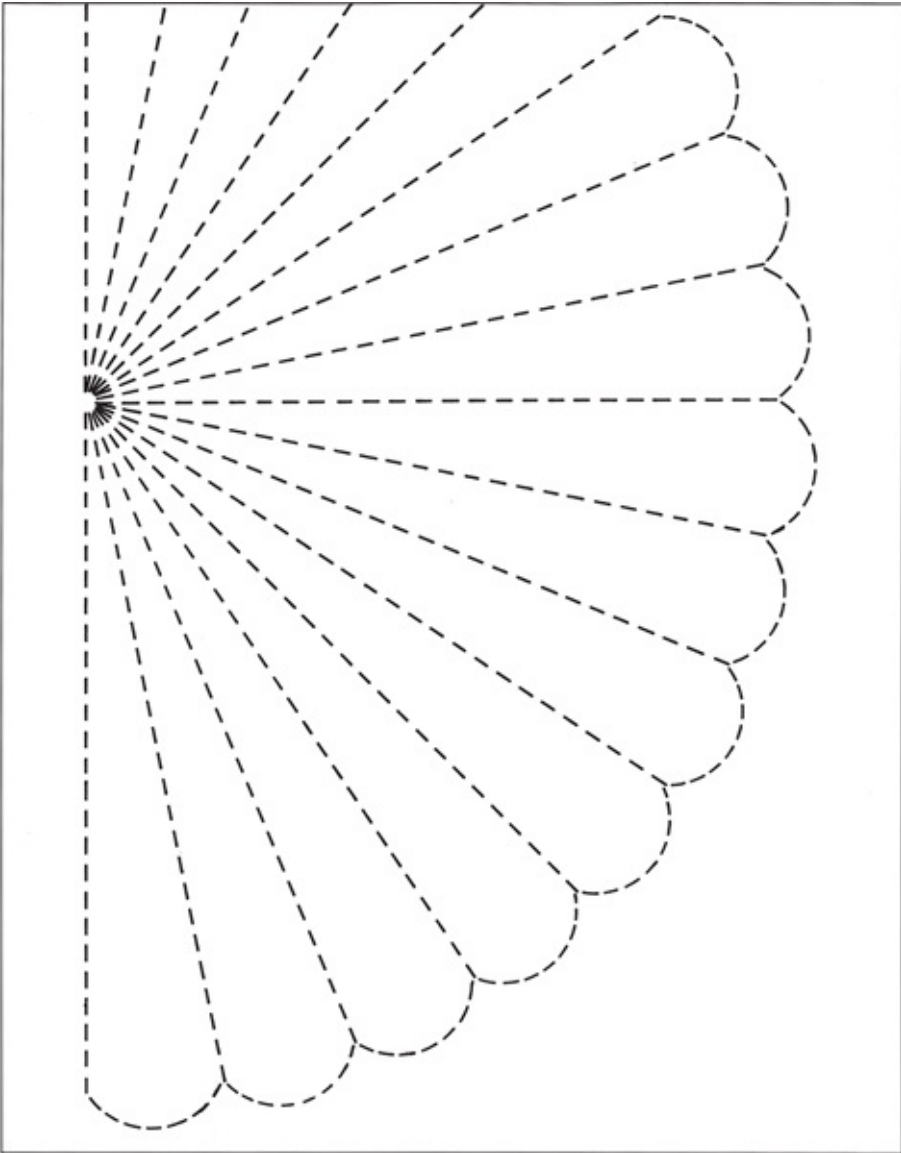


## Order of working

Work each petal from the outer edge towards the centre.

Leave long thread ends on each row of stitching, and [make a tassel](#).





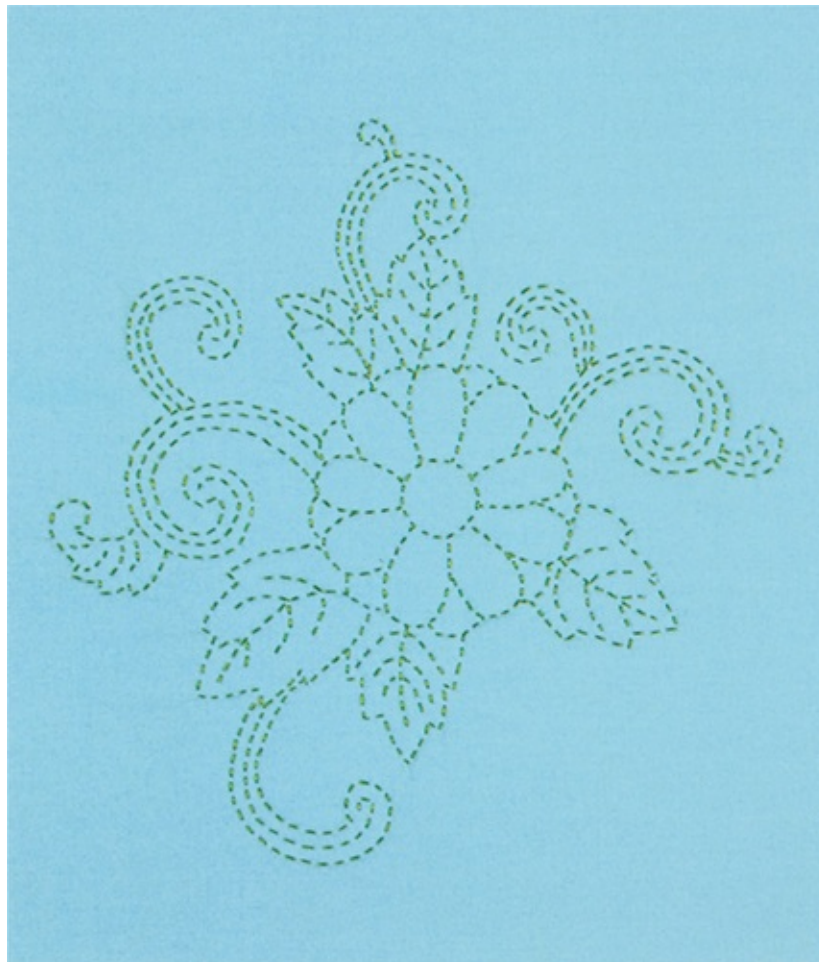
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## ***Kiku to karakusa*** (Chrysanthemum with scrollwork)

---

*In Japan the chrysanthemum is a very important flower — the family crest of the Japanese Imperial family.*

*On 9 September in the Lunar Calendar, the petals of the chrysanthemum are floated on sake, which is then drunk to give long life. On the previous night, chrysanthemum flowers are covered with cotton, and in the morning the face is wiped with the dew absorbed in the cotton, also to promote long life.*



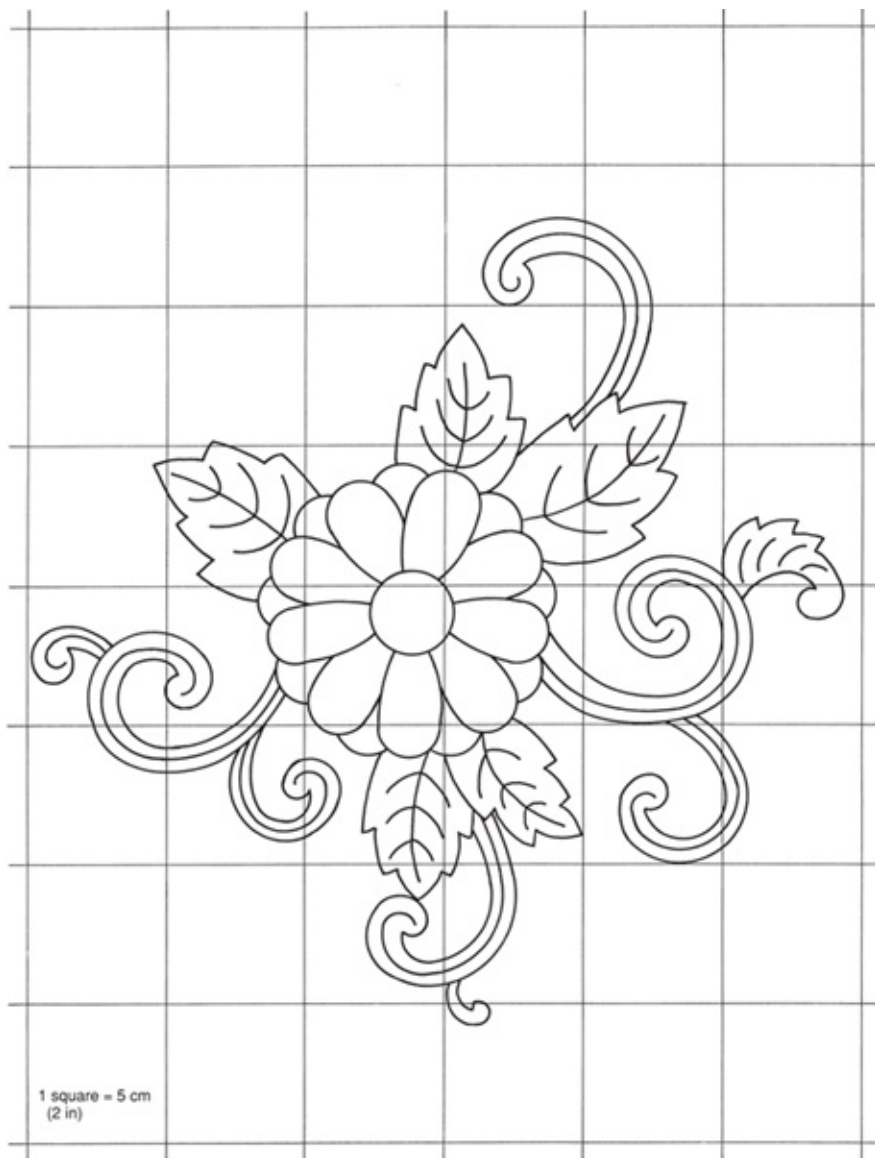
**Designing**

Transfer the design to graph paper.

**Order of working**

Work from the centre of the design outwards, using running stitch and three-stranded cotton.





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## ***Botan*** (*Peony*)

---

*The peony is a symbol of nobility and is known in Japan as the Empress of flowers. It is often depicted on kimonos and many other items of daily life.*

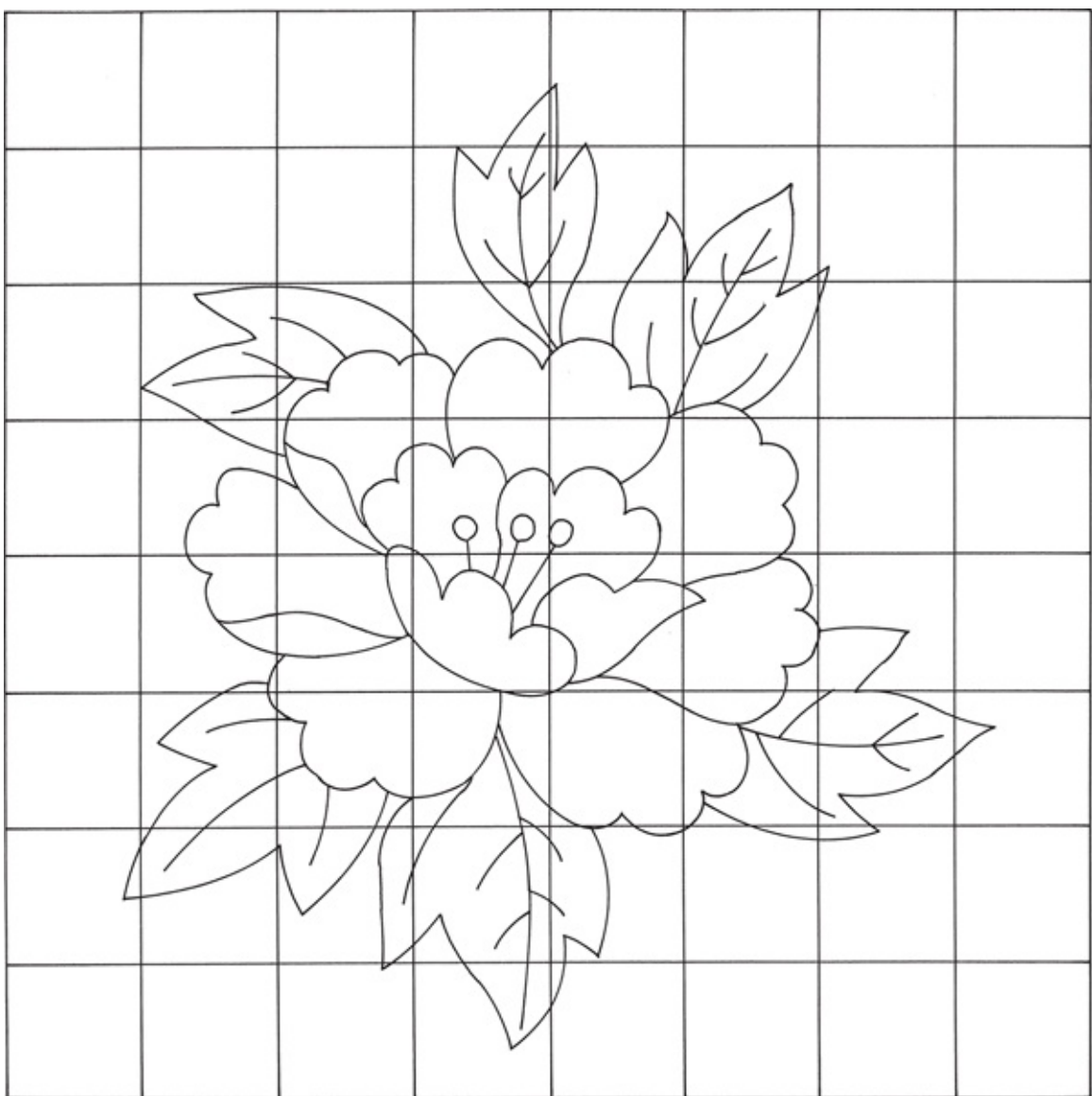


**Designing**

Transfer the design to graph paper.

**Order of working**

Work from the centre of the design outwards, using running stitch and three-stranded cotton.



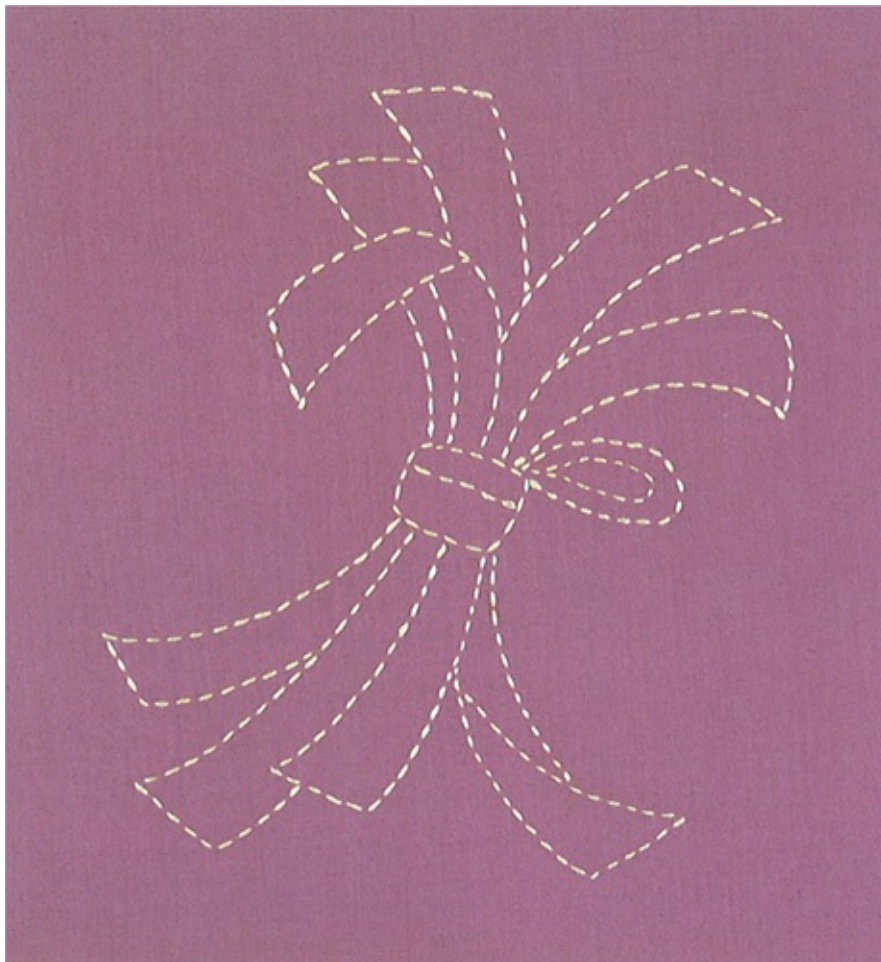
1 square = 2.5 cm (1 in)  
(The design may be worked to any size)

---

**Noshi** (*Ribbon for tying presents*)

---

*This decorative ribbon is used for wrapping presents on ceremonial occasions such as weddings. This design is therefore a symbol of happiness and congratulation.*



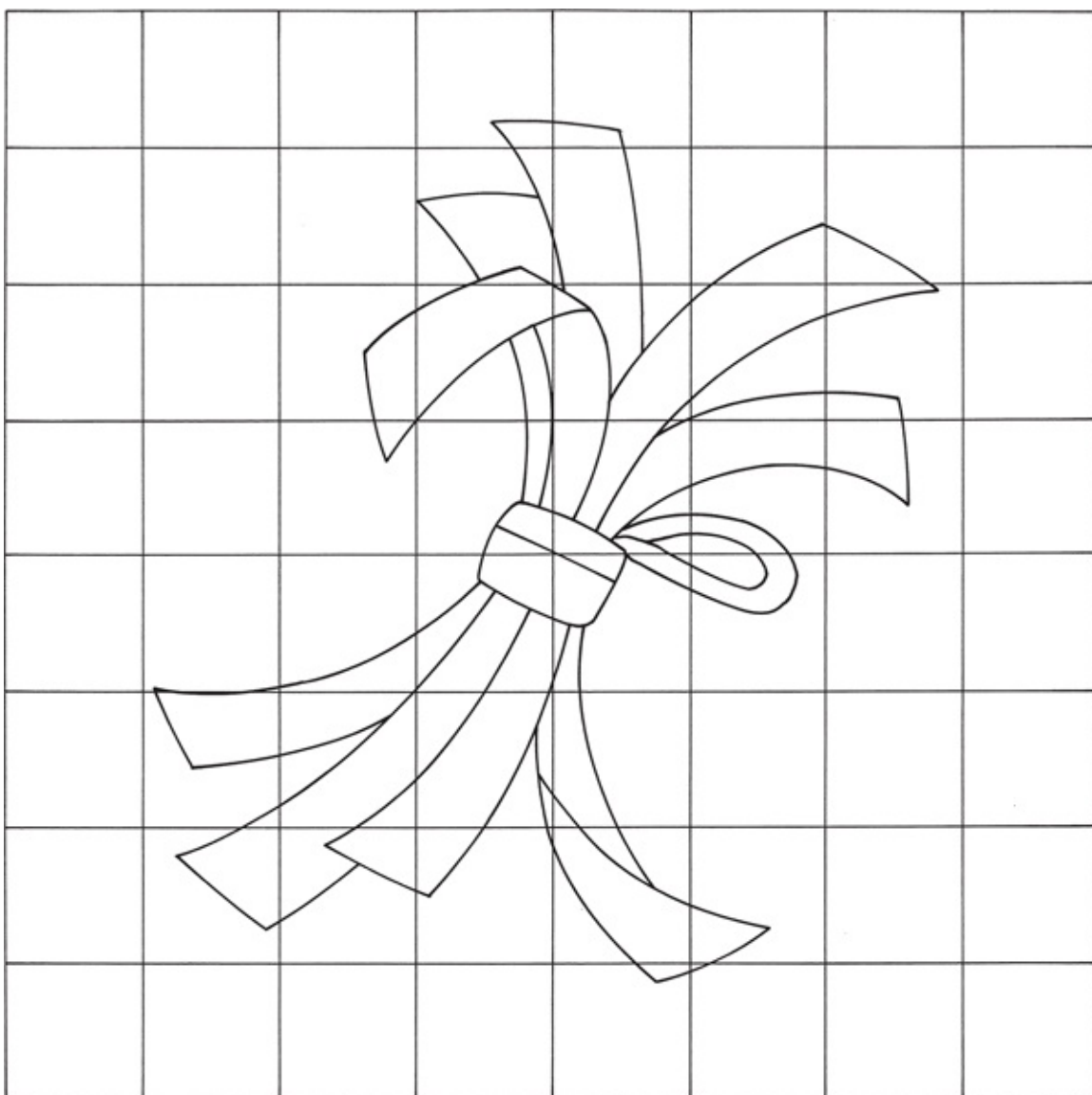
**Designing**

Transfer the design to graph paper.

**Order of working**

Work from the centre of the design outwards, using running stitch and three-stranded cotton.





1 square = 2.5 cm (1 in)  
(The design may be worked to any size)

---

## ***Oshidori*** (Pair of mandarin ducks)

---

*In Japan, mandarin ducks symbolize long-lasting relationships, harmony and prosperity. The Japanese are very fond of this design, and use it for happy occasions.*

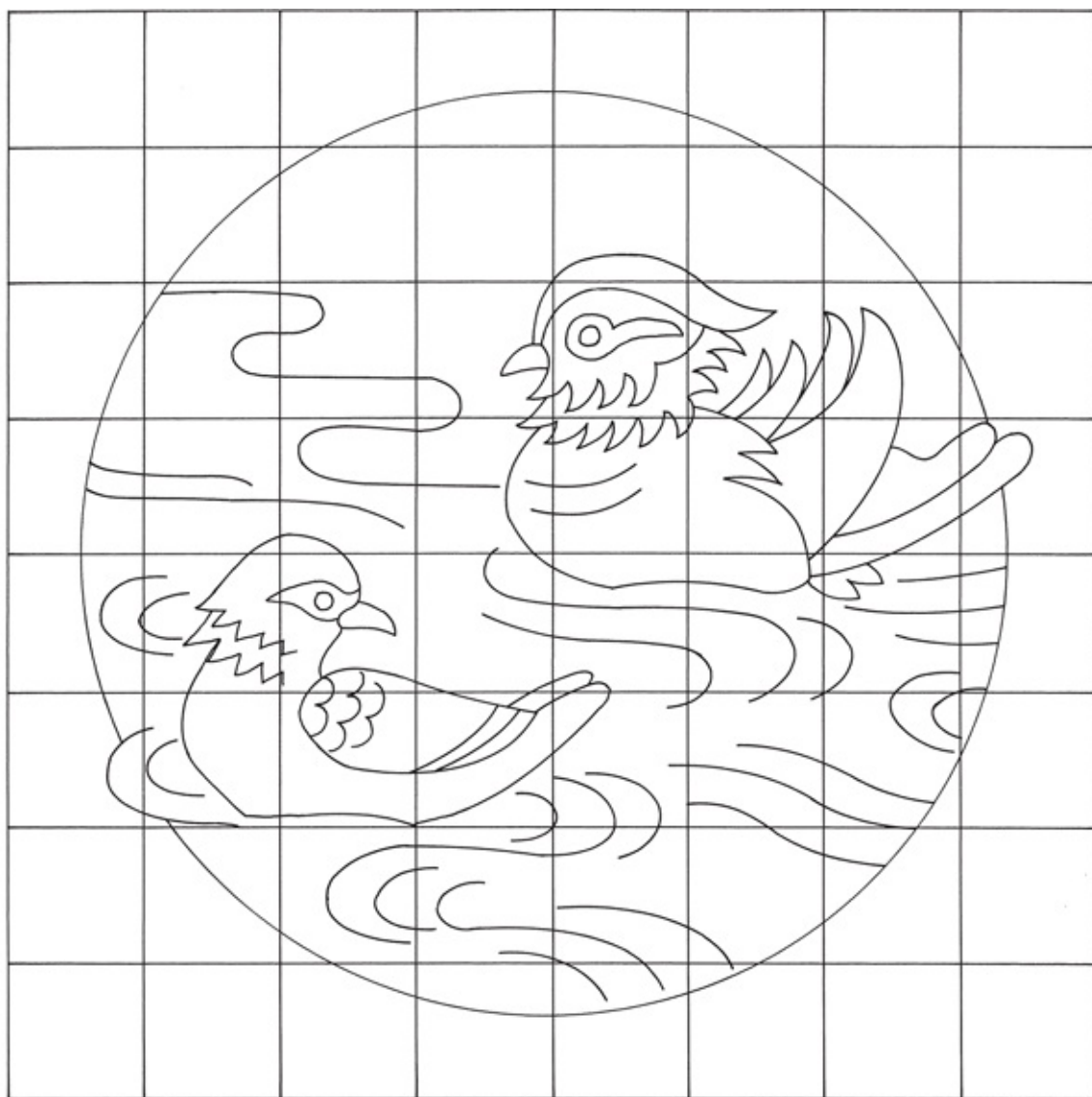


**Designing**

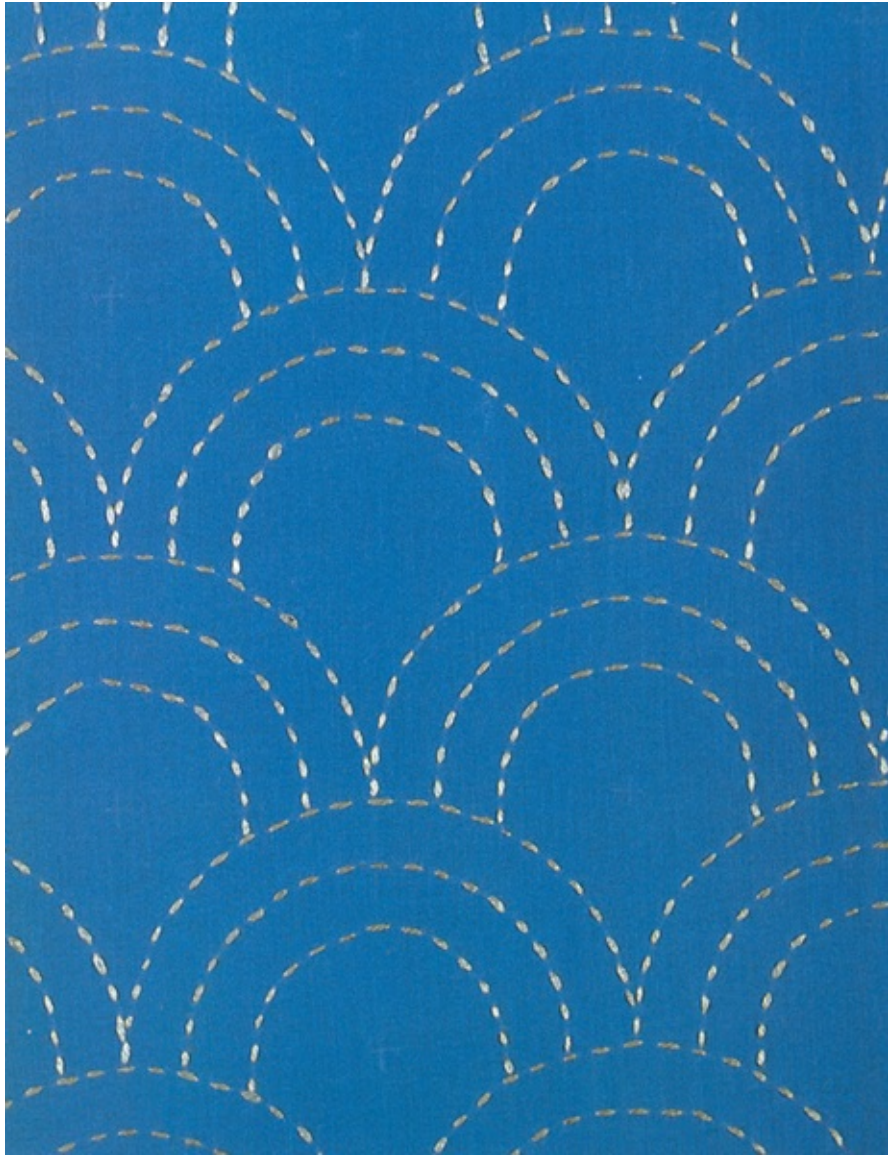
Transfer the design to graph paper.

**Order of working**

Work from the centre of the design outwards, using running stitch and three-stranded cotton.



1 square = 2.5 cm (1 in)  
(The design may be worked to any size)



***Seigaiha*** (Waves).



## 4 Quilting, appliqué and patchwork designs

This section consists of quilting, appliqué and patchwork designs, which are not made up into finished items as in the next chapter. These designs can be applied to items, garments or accessories of your own choice.

Calico is used as a backing fabric for all the designs. You will need to vary the weight of calico according to the size of the project.



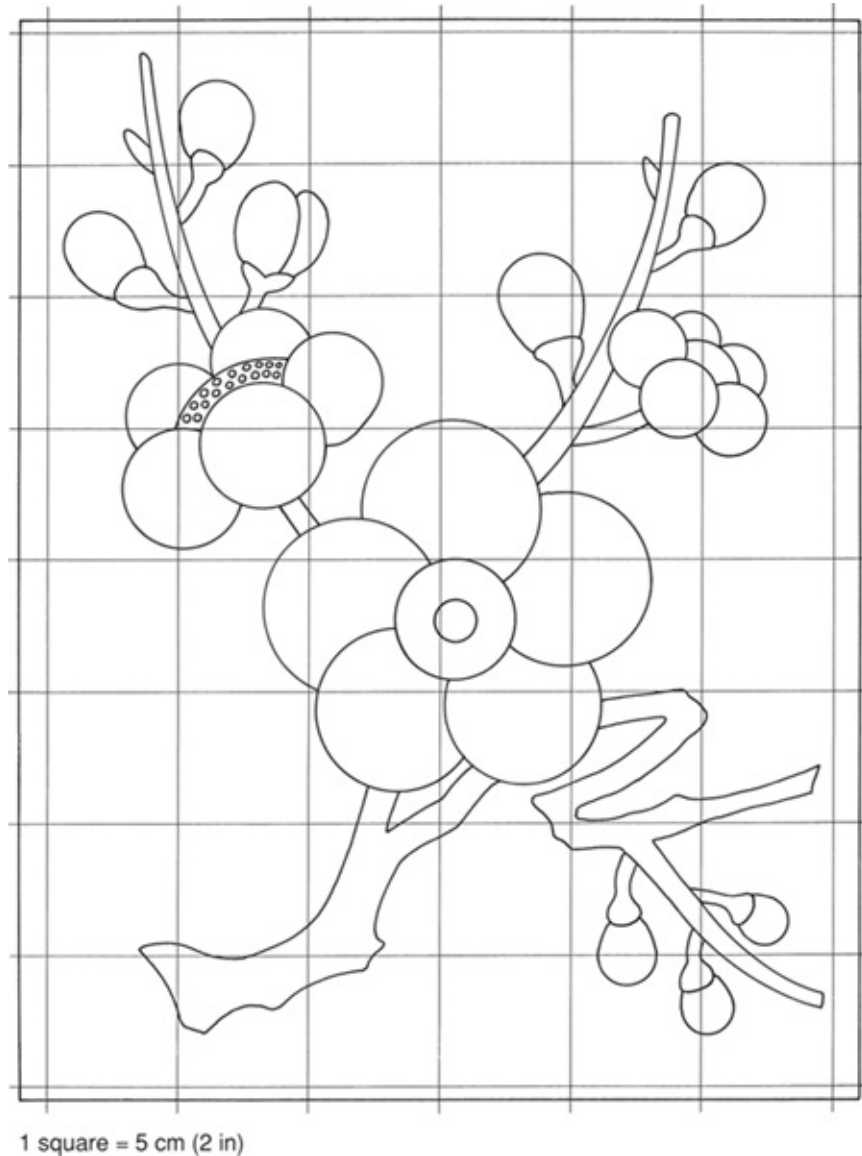


***Tsuru*** (Crane). The method of working this design can be found [here](#).

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## ***Ume*** (*Plum blossom*)

---



### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) brocade

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Appliqué and patchwork fabric* (crêpe de Chine): 10 × 50 cm (4 × 19<sup>3</sup>/<sub>4</sub> in) brown print (large flower), 10 × 60 cm (4 × 23<sup>1</sup>/<sub>2</sub> in) pink print

(small flowers), 10 × 10 cm (4 × 4 in) red-brown, 10 × 10 cm (4 × 4 in) pale yellow and 10 × 10 cm (4 × 4 in) pale pink (buds), 10 × 60 cm (4 × 23½ in) beige (branch), 10 × 10 cm (4 × 4 in) gold and 10 × 10 cm (4 × 4 in) pale green (stamens) *Wadding*: 20 × 20 cm (8 × 8 in), 70 g (2 oz) weight

*Anchor stranded cotton*: 303

*Finished size*: 32 × 41 cm (12½ × 16 in)

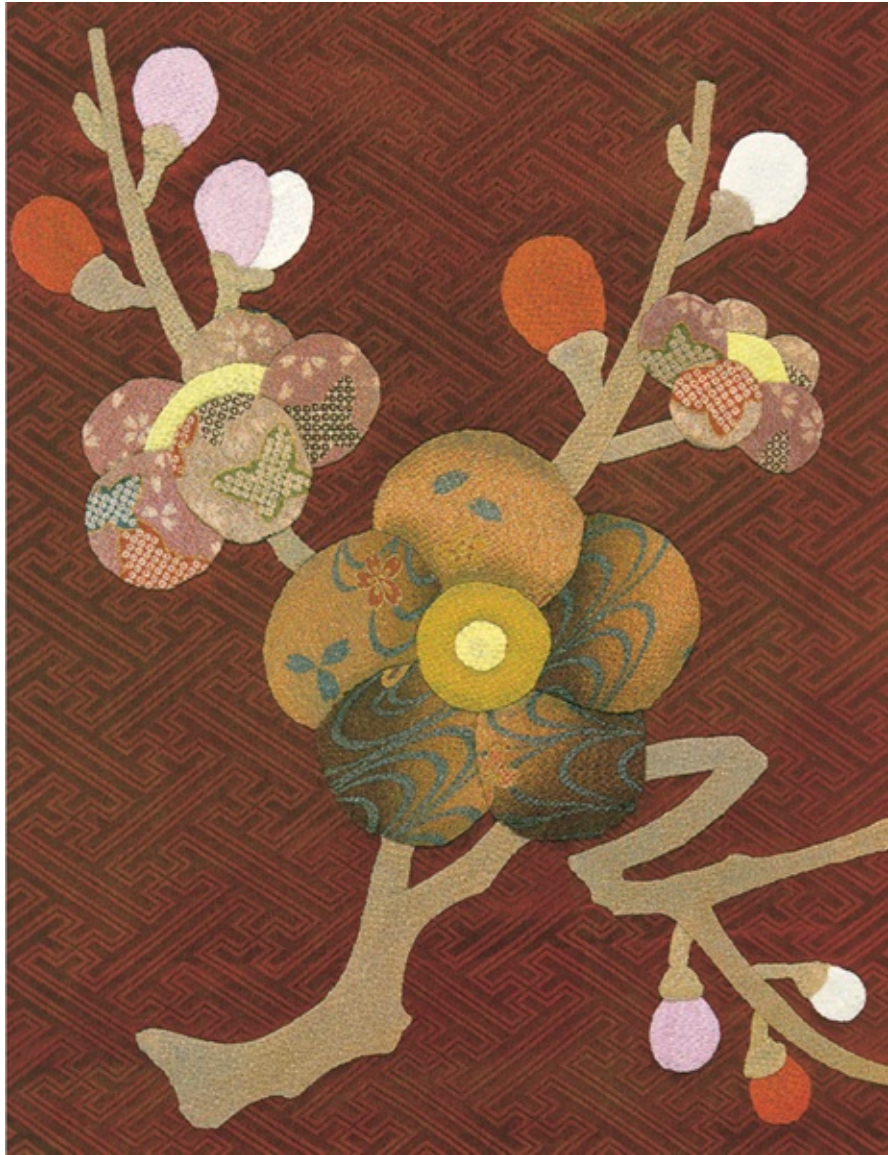
## **Method**

Transfer the design to the relevant appliqué fabrics ([see here](#)), allowing a 5 mm (¼ in) seam all round each shape.

Appliqué the branch on the background fabric first ([see here](#)), then the smaller flowers and buds, as shown.

Make up the outer petals of the large central flower in [patchwork](#). Cut out the wadding to the shape of the completed flower. Appliqué the flower on top of the branch, as shown, with the wadding sandwiched underneath. Appliqué the gold circle in the centre of the flower.

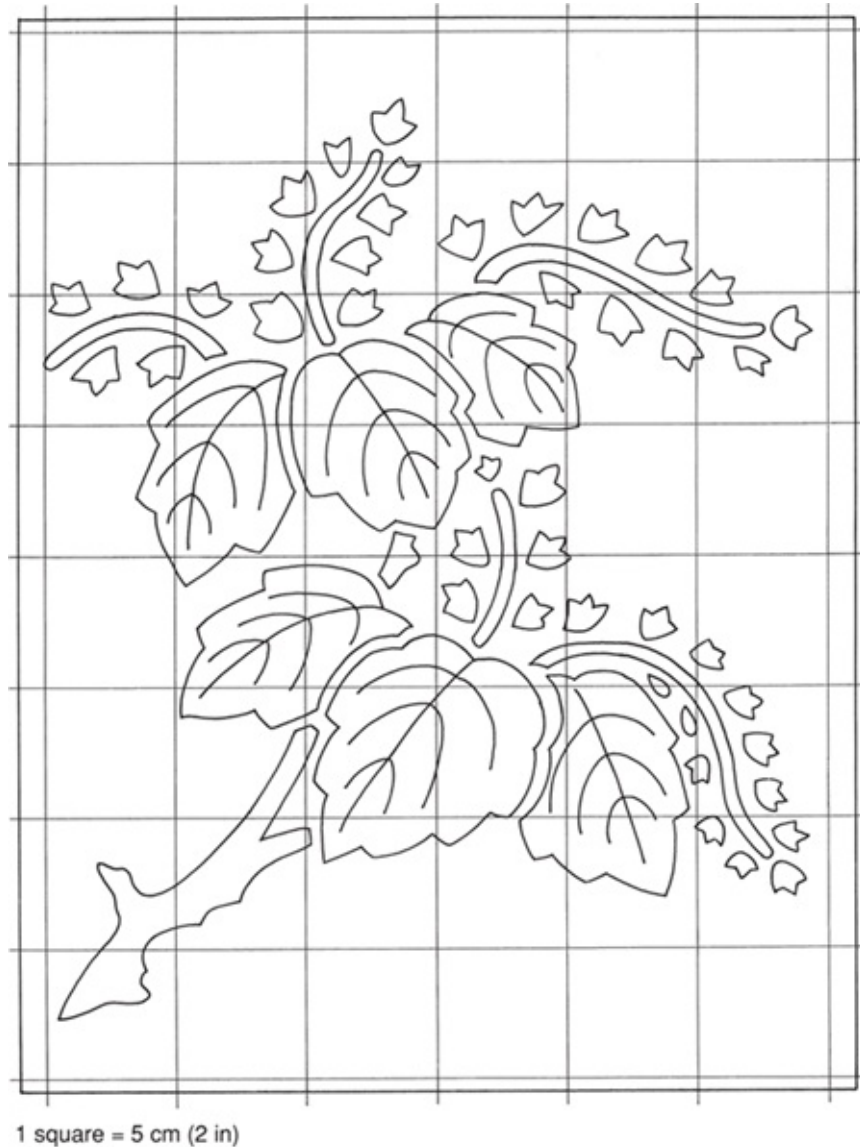
Embroider French knots on the top left flower, as shown, to represent stamens.



---

## ***Kiri*** (*Paulownia*)

---



### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) moss green

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Reverse-appliqué fabric:* 10 × 40 cm (4 × 15<sup>3</sup>/<sub>4</sub> in) beige, 10 × 40 cm (4 × 15<sup>3</sup>/<sub>4</sub> in) yellow ochre and 10 × 50 cm (4 × 19<sup>3</sup>/<sub>4</sub> in) pale blue (flower

and leaves), 10 × 10 cm (4 × 4 in) mid-blue and 10 × 20 cm (4 × 8 in) maroon (leaf), 10 × 30 cm (4 × 11¾ in) dark brown (branch) *Anchor stranded cotton*: 120 (mid-blue leaf), 167 (pale blue leaves), 349 (yellow ochre leaves) and 376 (maroon leaf) *Finished size*: 32 × 40 cm (12½ × 15¾ in)

### **Method**

Transfer the design to the moss green top fabric ([see here](#)). Work the reverse appliqué in any order ([see here](#)).

Embroider the veins of the leaves in running stitch.

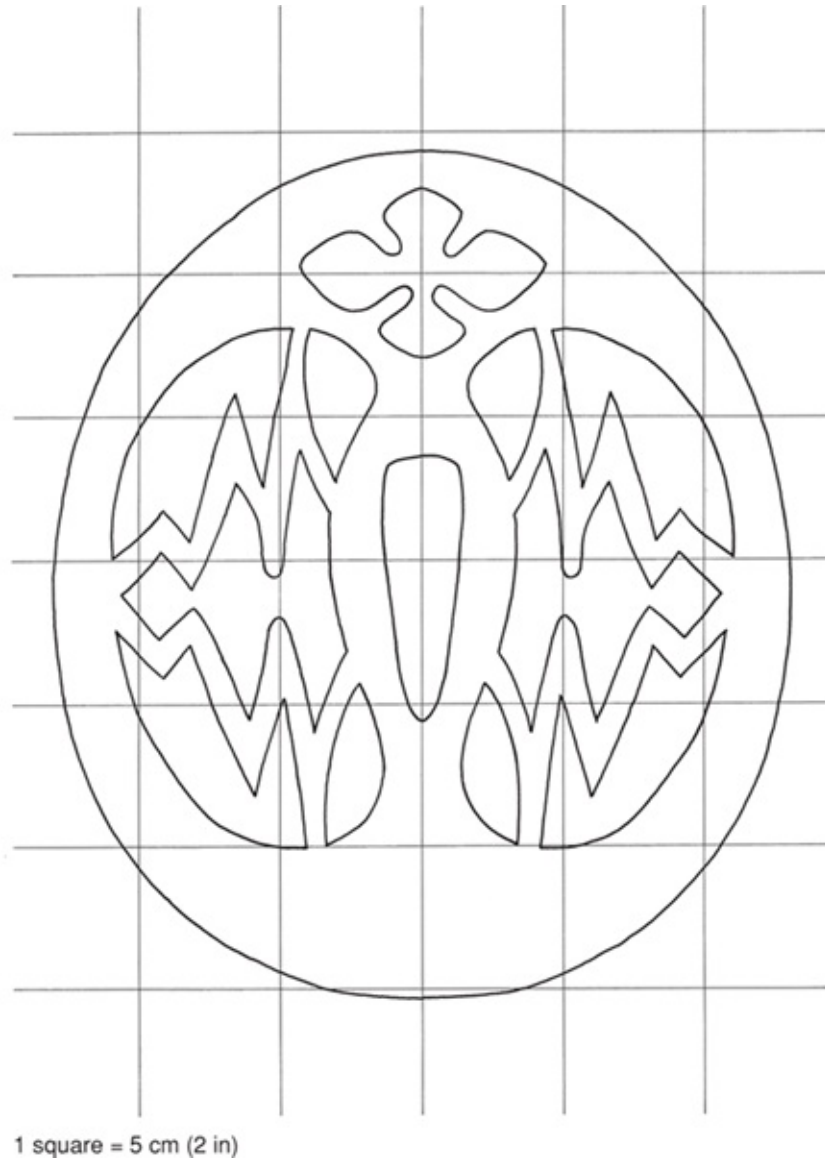




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## ***Tsuba*** (*Swordguard*)

---



### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) olive green

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Reverse-appliqué fabric:* 30 × 40 cm (11<sup>3</sup>/<sub>4</sub> × 15<sup>3</sup>/<sub>4</sub> in) deep blue

*Finished size:* 32 × 41 cm (12<sup>1</sup>/<sub>2</sub> × 16 in)

## **Method**

Transfer the oval to the pale green fabric and the design to the blue fabric ([see here](#)).

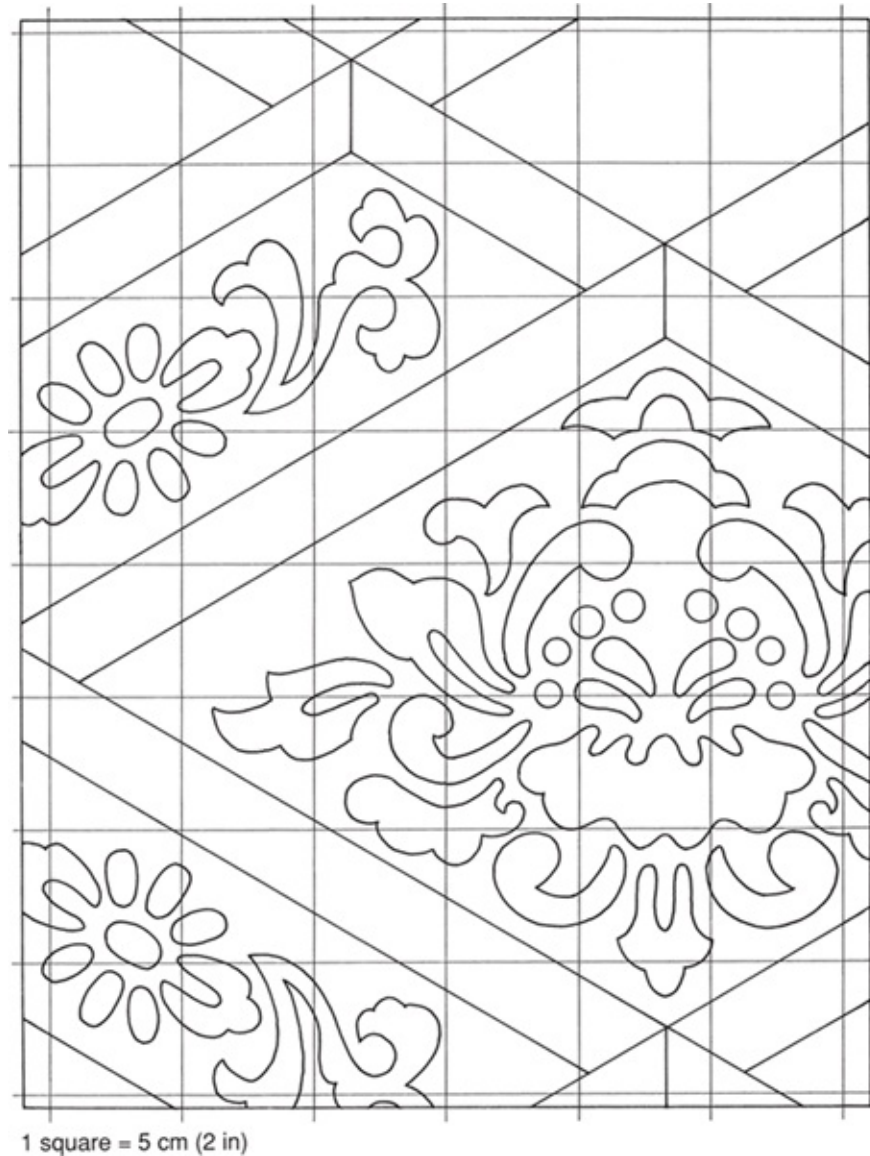
Place the blue fabric on top of the pale green fabric and work the design in reverse appliqué ([see here](#)).



---

## ***Botan (Peony)***

---



### **You will need**

*Top fabric:* 10 × 70 cm (4 × 27½ in) black

*Backing fabric:* 40 × 90 cm (15¾ × 35½ in) calico

*Lining fabric:* 40 × 50 cm (15¾ × 19¾ in)

*Patchwork fabric:* 10 × 40 cm (4 × 15¾ in) sky blue, 10 × 40 cm (4 × 15¾ in) pale blue, 30 × 60 cm (11¾ × 23½ in) deep blue *Reverse-*

*appliqué fabric:* 10 × 30 cm (4 × 11¾ in) sand, 10 × 30 cm (4 × 11¾ in) moss green, 20 × 20 cm (8 × 8 in) orange, 30 × 30 cm (11¾ × 11¾ in) yellow ochre *Finished size:* 32 × 41 cm (12½ × 16 in)

### **Method**

First work the reverse appliqué ([see here](#)). Begin with the orange centre of the large flower, then work the rest of the flower followed by the smaller flowers and leaves.

Make up the strips and plain-coloured box shapes in [patchwork](#). Appliqué in position on the peony panels, as illustrated.

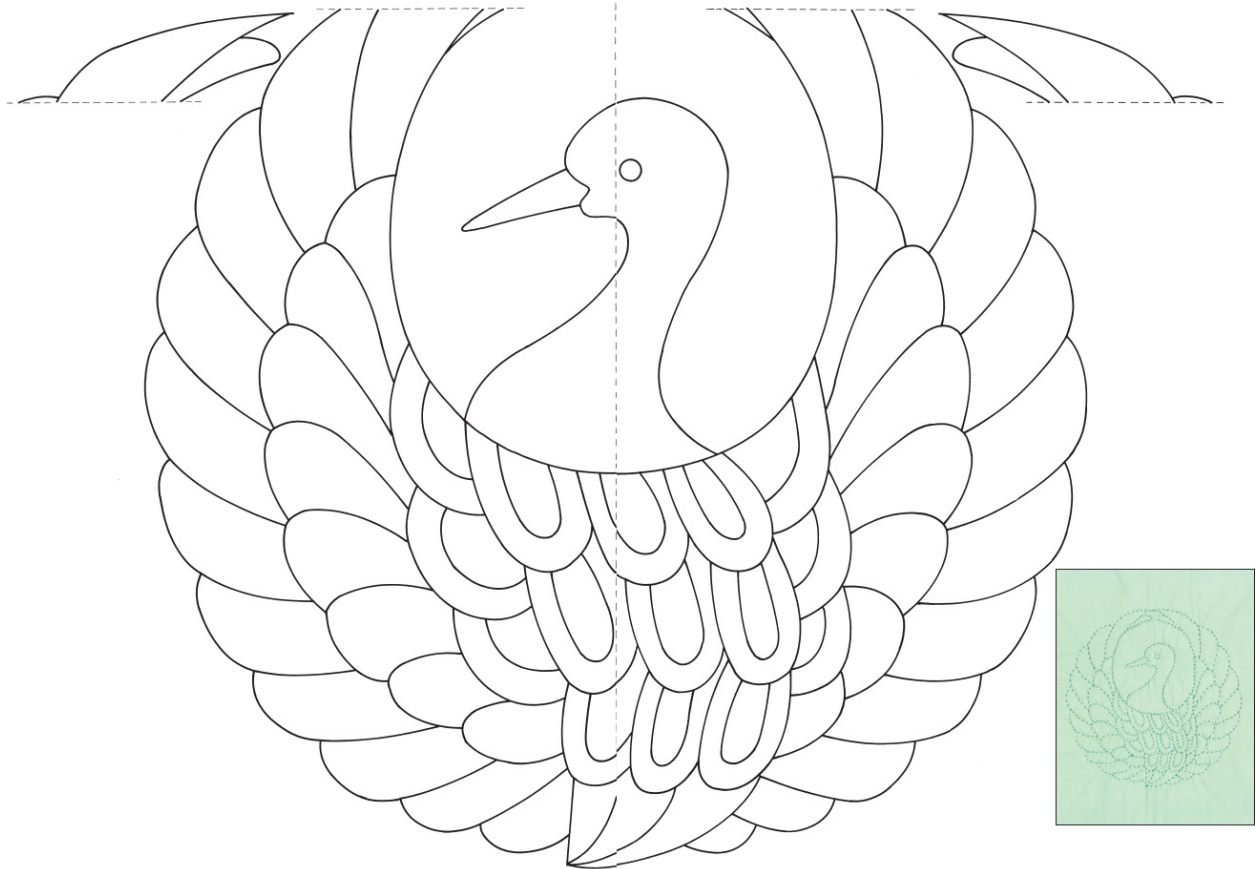




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## ***Tsuru* (Crane)**

---



### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) pale green

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Wadding:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in), 70 g (2 oz) weight

*Anchor stranded cotton:* 187

*Finished size:* 32 × 41 cm (12<sup>1</sup>/<sub>2</sub> × 16 in)

### **Method**

Transfer the *sashiko* design to the RS of the top fabric ([see here](#)).

Sandwich the wadding between the top fabric and the backing fabric.

Use 1.11 mm (45/91) needle and 1.11 mm (45/91) thread.

work the outline of the design in running stitch.

---

## ***Ougi (Fan)***

---



1 square = 5 cm (2 in)

### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) pale blue

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Appliqué fabric:* 10 × 20 cm (4 × 8 in) blue, 10 × 10 cm (4 × 4 in) black  
and 20 × 30 cm (8 × 11<sup>3</sup>/<sub>4</sub> in) yellow ochre (fan), 10 × 10 cm (4 × 4 in)

maroon and 10 × 20 cm (4 × 8 in) pale green (maple), 10 × 10 cm (4 × 4 in) pale yellow and 10 × 10 cm (4 × 4 in) pale pink (chrysanthemum), 10 × 10 cm (4 × 4 in) dark green (pine tree), 10 × 10 cm (4 × 4 in) grey-green and 10 × 10 cm (4 × 4 in) pale blue-green (leaves), 20 × 20 cm (8 × 8 in) brocade (fan) *Anchor stranded cotton*: 23, 203, 292 (braids), 40 (pink chrysanthemum), 307 (yellow chrysanthemum and end of fan), 216 (leaves), 263 (pine tree)  
*Finished size*: 32 × 41 cm (12½ × 16 in)

## Method

Transfer the appliqué shapes to the relevant fabrics, allowing a 5 mm (¼ in) seam ([see here](#)). Cut out and appliqué in place ([see here](#)).

Work the *sashiko* designs on the leaves, the chrysanthemum flowers and the end of the fan in running stitch.

Transfer the 'braids' to the pale blue fabric and backing fabric, on top of the appliqué, where they appear round the edge of the fan. Embroider in stem stitch.

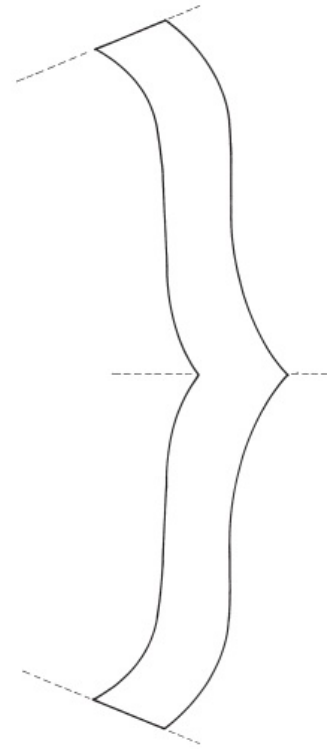
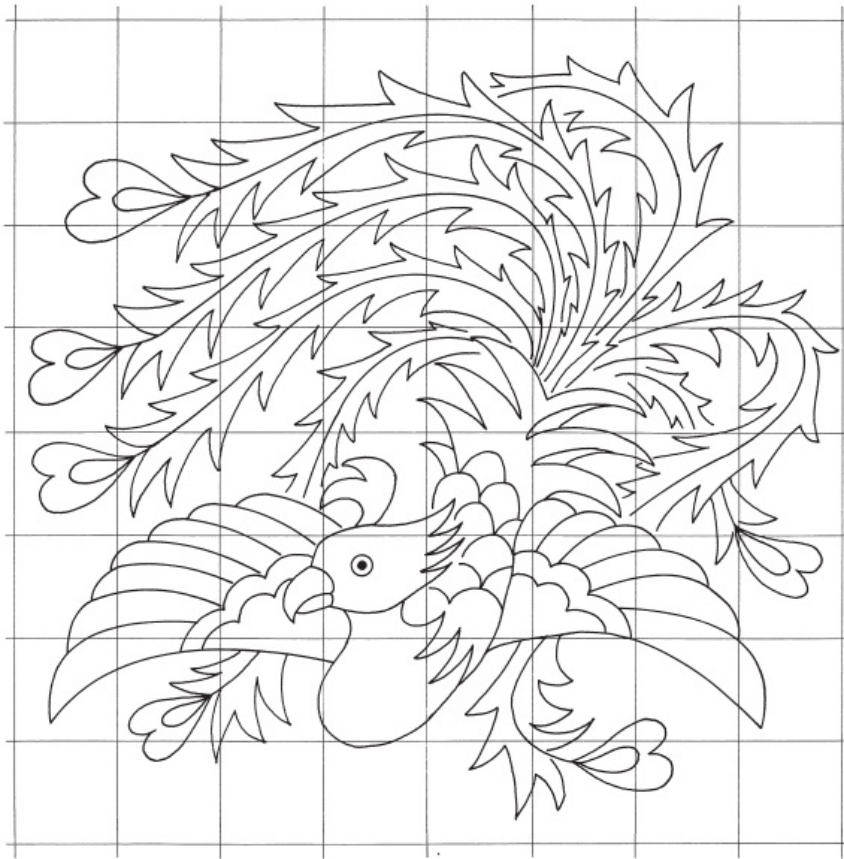




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## ***Houou* (Phoenix)**

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*'Flame' border: cut eight, four in each of the two patchwork fabrics.*

### **You will need**

*Top fabric:* 60 × 90 cm (23½ × 35½ in) small flower print

*Sashiko fabric:* 50 × 50 cm (19¾ × 19¾ in) golden brown

*Patchwork fabric:* 10 × 40 cm (4 × 15¾ in) dark red, 10 × 40 cm (4 × 15¾ in) pale blue *Wadding:* 50 × 50 cm (19¾ × 19¾ in), 70 g (2 oz) weight

*Anchor stranded cotton:* 303

*Finished size:* 55 × 83 cm (21½ × 32½ in)

## Method

Transfer the phoenix design to the RS of the *sashiko* fabric ([see here](#)).

Make a template of the 'flame' border shape, allowing a 5 mm (1/4 in) seam all round. Cut four 'flames' from each of the two patchwork fabrics and join to make a circle, alternating the colours.

Position the 'flame' patchwork border on top of the *sashiko* fabric, and appliqué in place ([see here](#)). Position the whole design on the top fabric and appliqué in place. Sandwich the wadding between the *sashiko* fabric and the backing fabric. Embroider round the outline of the design in double running stitch, stitching through all three layers.

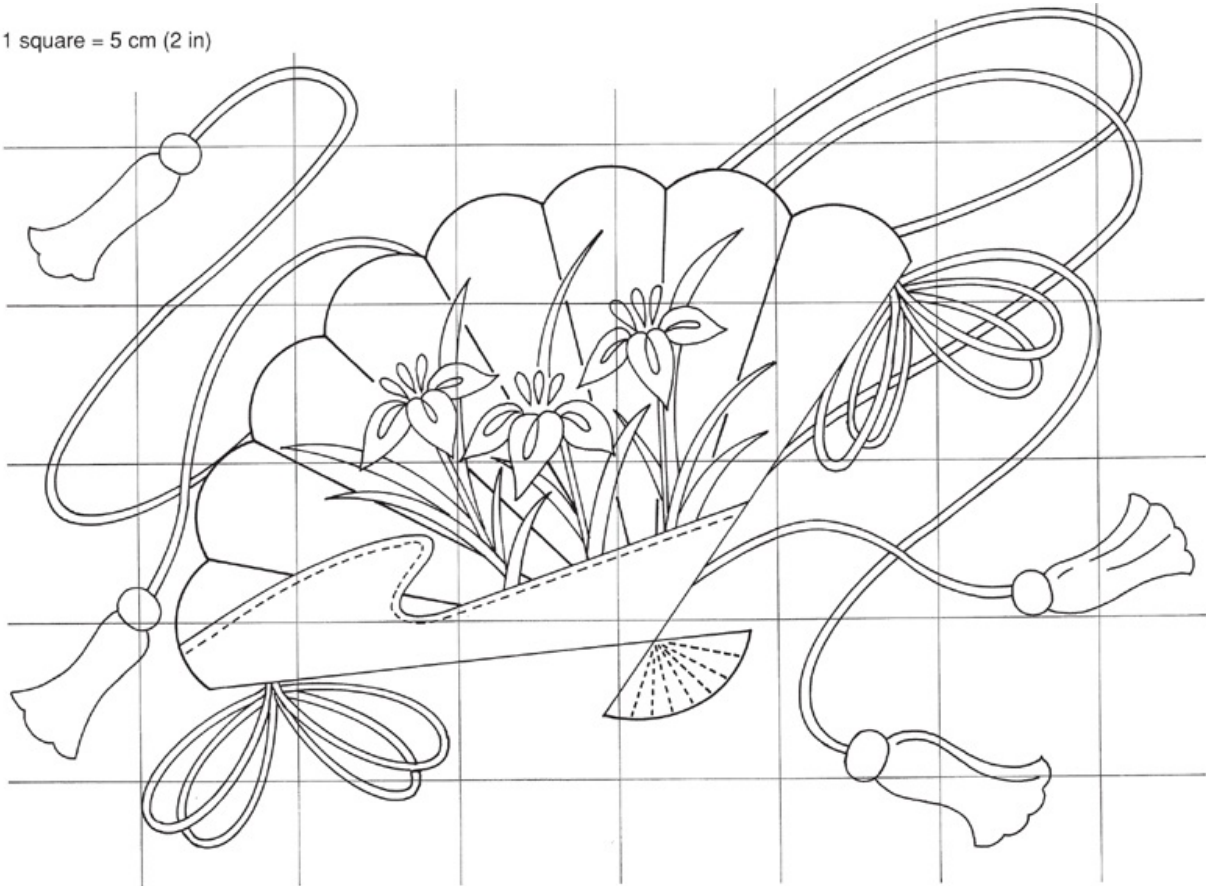


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## ***Ougi (Fan)***

---

1 square = 5 cm (2 in)



### **You will need**

*Top fabric:* 240 × 90 cm (94½ × 35½ in) small flower print

*Patchwork fabric:* 10 × 40 cm (4 × 15¾ in) dark red, 10 × 40 cm (4 × 15¾ in) lilac *Appliqué fabric:* 10 × 20 cm (4 × 8 in) brocade fabric

*Anchor stranded cotton:* 239, 298

Gold thread

Textile crayons (green, red, yellow, gold)

*Finished size:* 75 × 134 cm (29½ × 52¾ in)

### **Method**

Make a template of an individual fan segment. Cut out four shapes from

each of the two patchwork fabrics, allowing a 5 mm (1/4 in) seam all round. Join the patches together ([see here](#)) to make the fan.

Transfer the swirling appliqué shape to the brocade fabric ([see here](#)) and cut out, allowing a 5 mm (1/4 in) seam all round. Position on the edge of the patchwork fan, as shown, and appliqué in place ([see here](#)).

Using the textile crayons, draw the flowers and leaves. Embroider round the outlines in back stitch, using the stranded cottons. Embroider a line of running stitch inside the edge of the brocade shape, as shown.

Position the fan on the top fabric and appliqué in place.

Cut out an extra shape from dark red fabric for the base of the fan, allowing a 5 mm (1/4 in) seam all round. Appliqué in position, as shown, then embroider with radiating lines in running stitch.

Transfer the design for the gold 'cord' to the top fabric and embroider in chain stitch, using the gold thread.



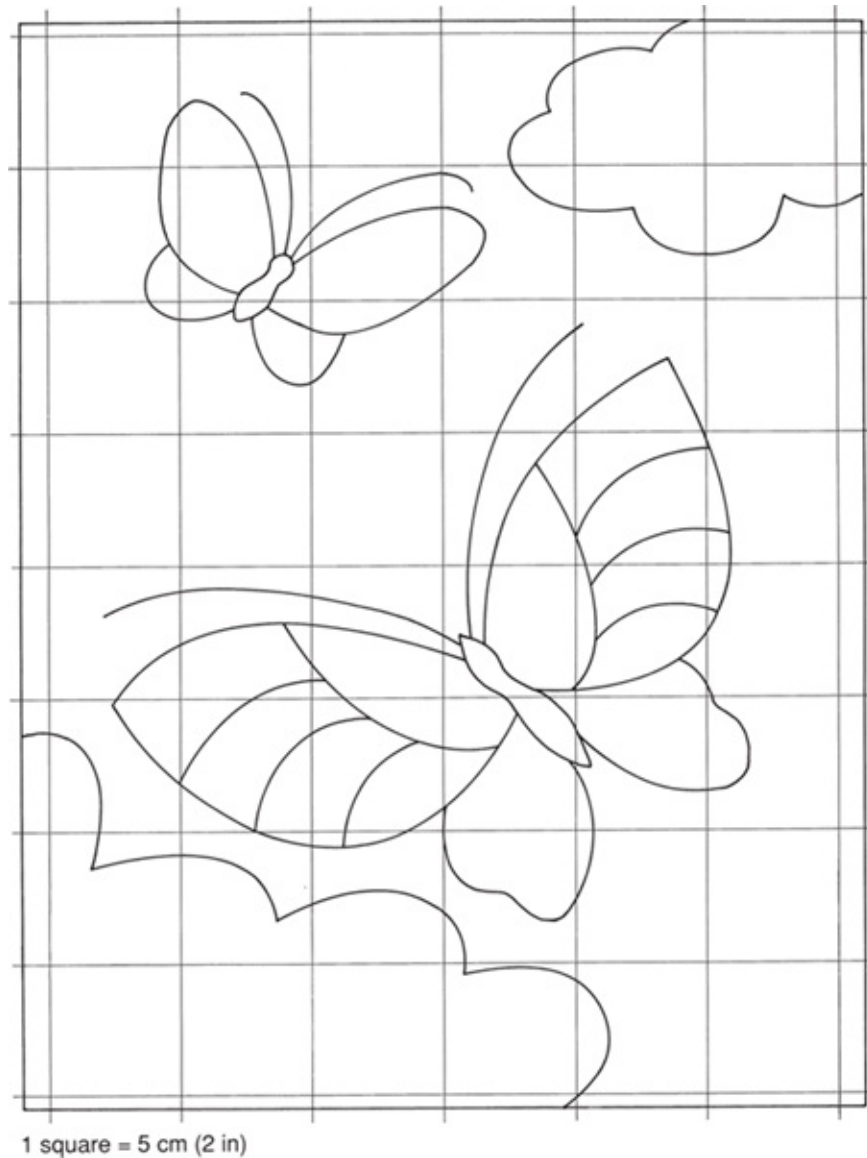




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## ***Chou (Butterfly)***

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### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) very pale pink

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Appliqué fabric* (crêpe de Chine): 10 × 10 cm (4 × 4 in) mid-brown (small butterfly wings and large butterfly body), 10 × 20 cm (4 × 8 in) ivory

(small and large butterfly wings), 10 × 20 cm (4 × 8 in) dark pink, 10 × 10 cm (4 × 4 in) olive green and 10 × 20 cm (4 × 8 in) mauve (large butterfly wings), 10 × 20 cm (4 × 8 in) print (large butterfly), plus 20 × 40 cm (8 × 15¾ in) blue-patterned brocade (clouds) Gold thread (antennae)

*Anchor stranded cotton:* 306 (for couching)

*Finished size:* 32 × 41 cm (12½ × 16 in)

## **Method**

Transfer the cloud and butterfly shapes to the relevant appliqué fabrics ([see here](#)). Cut out, allowing a 5 mm (¼ in) seam all round.

Position the shapes on the top fabric and backing fabric, and appliqué in place ([see here](#)).

Work the butterflies' antennae in couched gold thread.

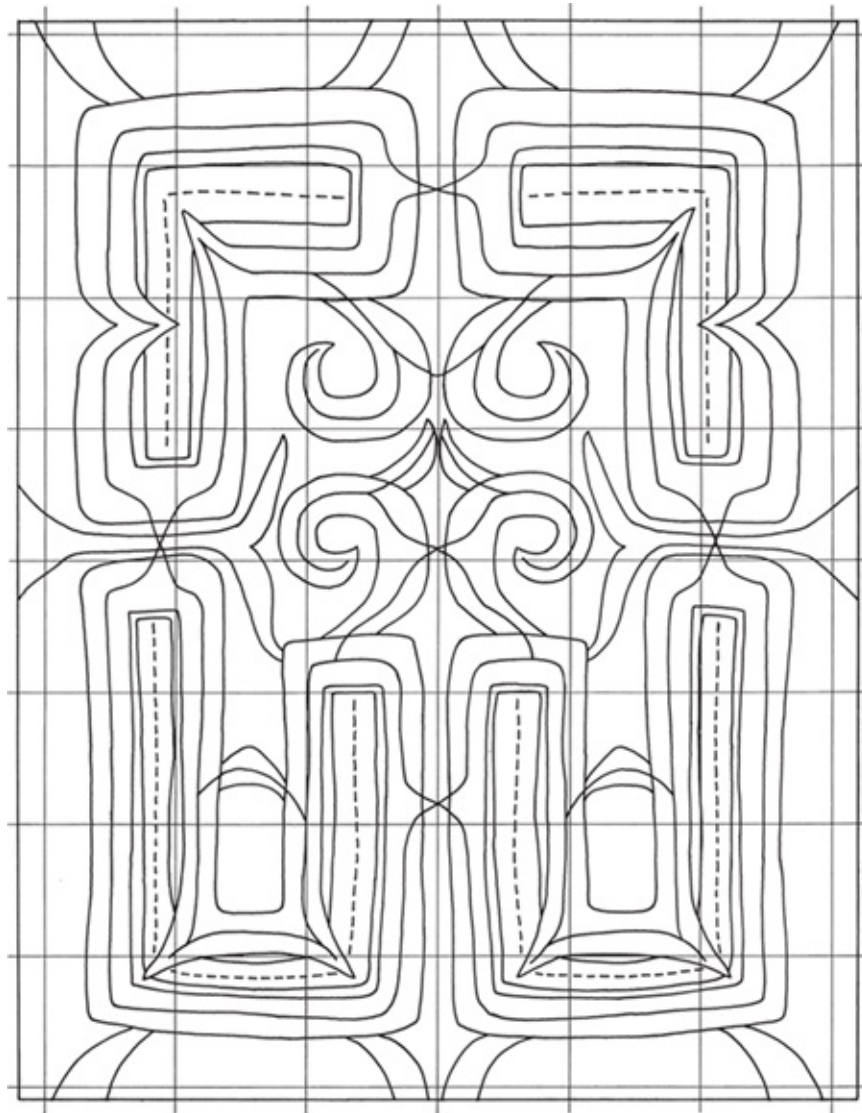


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## Ainu

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*The Ainu people live in the north island of Japan. This is a traditional design for ceremonial garments.*



1 square = 5 cm (2 in)

### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) black

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15¾ × 19¾ in)

*Appliqué fabric:* 20 × 60 cm (8 × 23½ in) beige, 20 × 60 cm (8 × 23½ in) dark red, 10 × 40 cm (4 × 15¾ in) moss green, 10 × 50 cm (4 × 19¾ in) sky blue *Anchor stranded cotton:* 403, 387

*Finished size:* 32 × 41 cm (12½ × 16 in)

## **Method**

Transfer the appliqué shapes to the relevant fabrics ([see here](#)). Cut out, allowing a 5 mm (¼ in) seam all round each shape.

Position the shapes on the top fabric and backing fabric. Appliqué in place ([see here](#)).

Work the embroidered lines in black chain stitch, and beige running stitch on the dark red shapes.



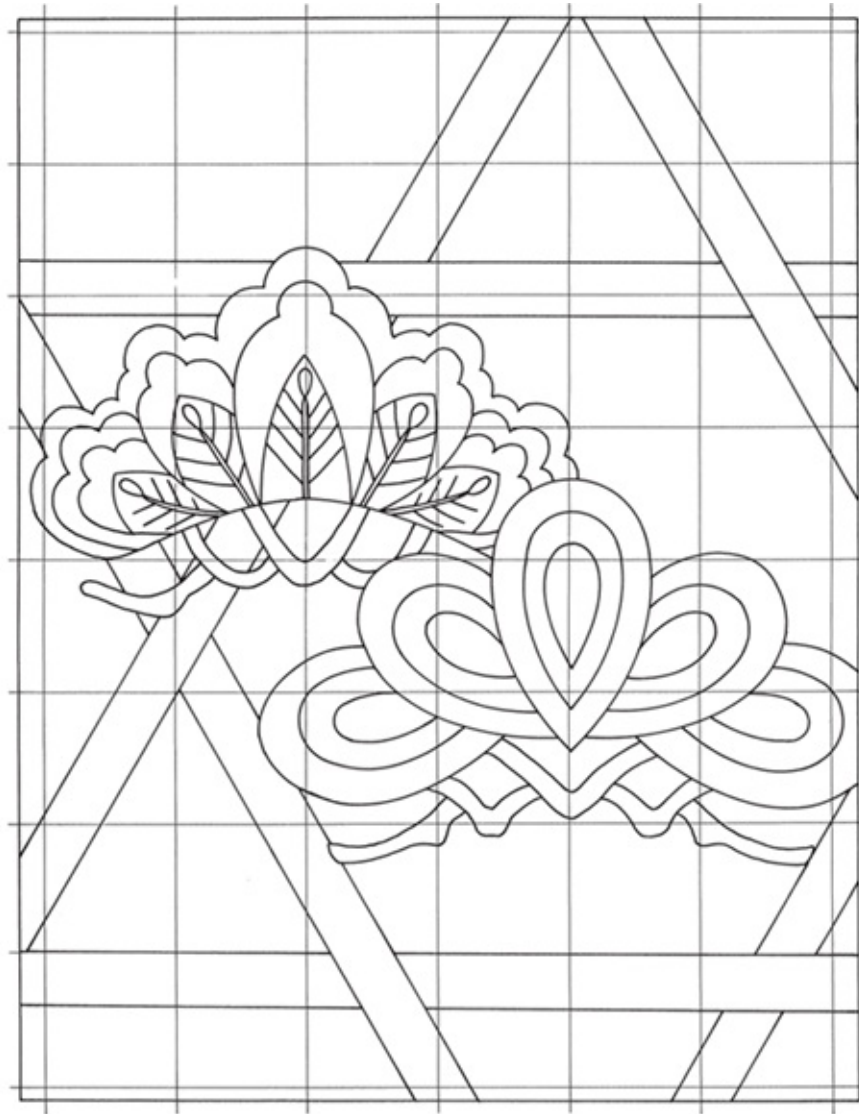




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## ***Matsu*** (*Pine trees*)

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1 square = 5 cm (2 in)

### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) yellow

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Patchwork fabric:* 20 × 40 cm (8 × 15<sup>3</sup>/<sub>4</sub> in) pale grey, 10 × 70 cm (4 × 27<sup>1</sup>/<sub>2</sub> in) mushroom *Appliqué fabric:* 20 × 30 cm (8 × 11<sup>3</sup>/<sub>4</sub> in) dark

green, 10 × 70 cm (4 × 27½ in) sage green, 20 × 30 cm (8 × 11¾ in)  
emerald green, 10 × 20 cm (4 × 8 in) dark brown, 10 × 20 cm (4 × 8  
in) red-brown Gold thread (leaf veins)

*Anchor stranded cotton:* 306 (for couching)

*Finished size:* 32 × 41 cm (12½ × 16 in)

### **Method**

First make up the [patchwork](#) triangles. Appliqué these to the yellow background fabric ([see here](#)).

Transfer the appliqué shapes to the relevant fabrics ([see here](#)), allowing a 5 mm (¼ in) seam all round each shape. Appliqué in position, overlapping the patchwork as shown.

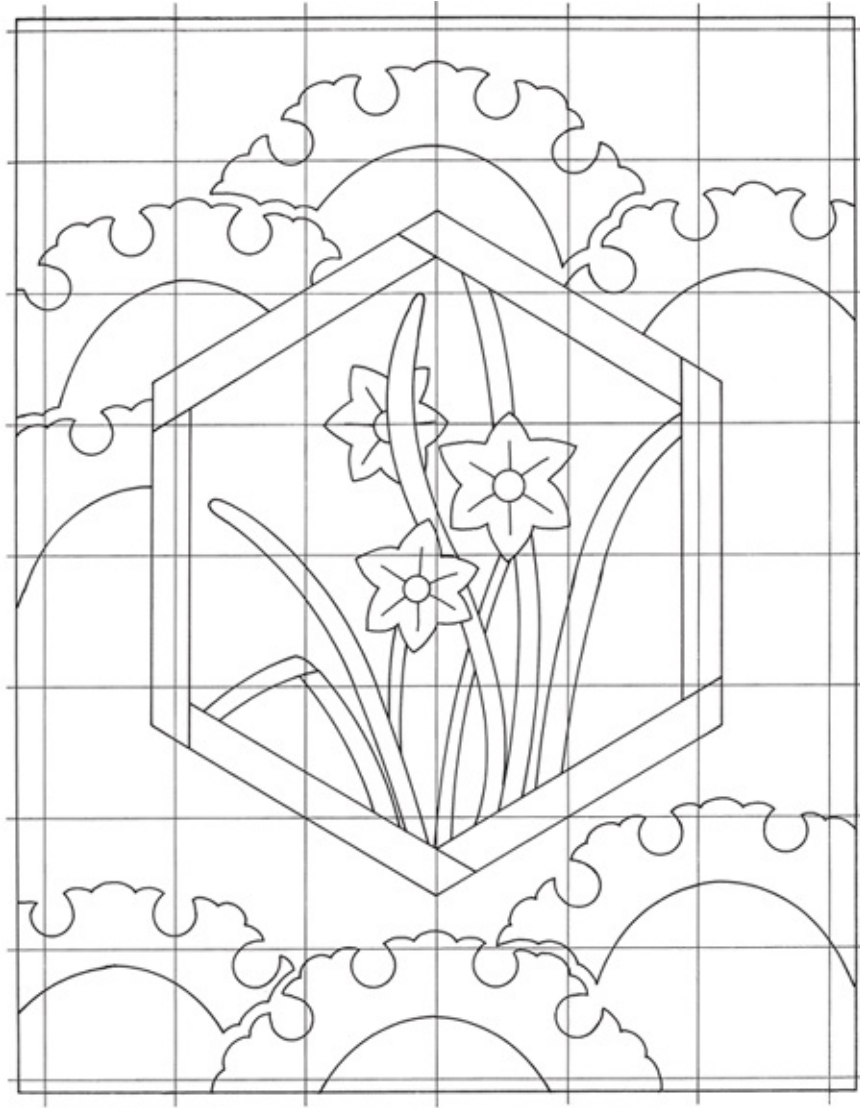
Work the veins of the leaves in couched gold thread.



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## ***Suisen*** (*Narcissus and snowflake*)

---



1 square = 5 cm (2 in)

### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) brick red

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Appliqué fabric:* 10 × 30 cm (4 × 11<sup>3</sup>/<sub>4</sub> in) pale pink (snowflake), 10 × 50 cm (4 × 19<sup>3</sup>/<sub>4</sub> in) ivory (snowflake), 10 × 20 cm (4 × 8 in) pale yellow

(flower), 10 × 10 cm (4 × 4 in) yellow (flower), 10 × 20 cm (4 × 8 in) pale green (snowflake and leaves), 10 × 30 cm (4 × 11¾ in) pale blue-green and 10 × 20 cm (4 × 8 in) sage green (leaves) *Patchwork fabric*: 10 × 30 cm (4 × 11¾ in) stone, 10 × 30 cm (4 × 11¾ in) dark brick red  
*Anchor stranded cotton*: 307 (flower)

*Finished size*: 32 × 41 cm (12½ × 16 in)

## Method

Transfer the appliqué shapes to the relevant fabrics, allowing a 5 mm (¼ in) seam all round each shape ([see here](#)). Position on the top fabric and appliqué in place ([see here](#)), overlapping the flowers and leaves as shown.

Make up the inner and outer hexagons in [patchwork](#), to represent a log cabin. Position over the narcissi and snowflakes, and appliqué in place.

Embroider the narcissi flowers in double running stitch, as shown.



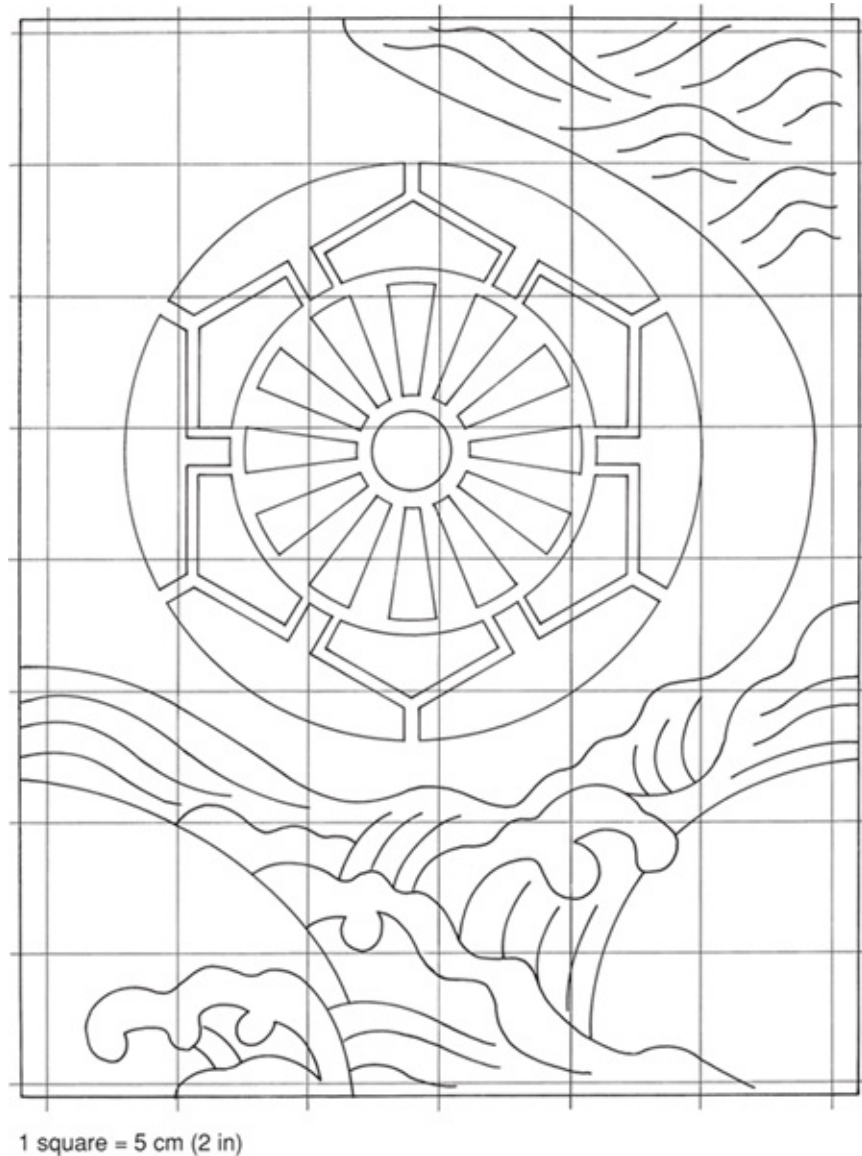




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## ***Genji guruma* (Wheel and stream)**

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### **You will need**

*Top fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) cream

*Backing fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) calico

*Lining fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in)

*Appliqué fabric:* 40 × 50 cm (15<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in) red, 30 × 30 cm (11<sup>3</sup>/<sub>4</sub> × 11<sup>3</sup>/<sub>4</sub> in) black *Anchor stranded cotton:* 20

*Finished size:* 32 × 41 cm (12½ × 16 in)

### **Method**

Transfer the relevant shapes to the red appliqué fabric ([see here](#)), allowing a 5 mm (¼ in) seam all round each shape, and cut out. Position on the top fabric and the backing fabric, and appliqué in place ([see here](#)).

Appliqué the black wheel on to the red fabric.

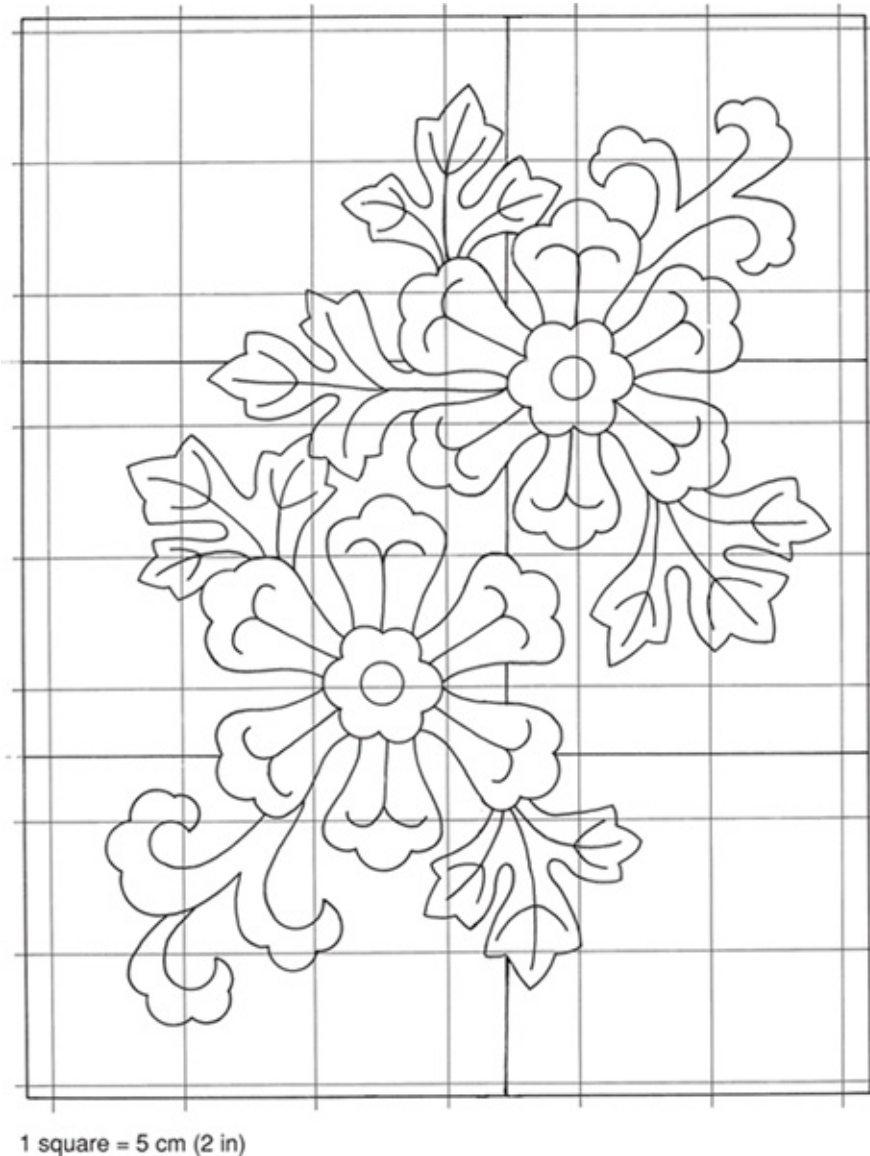
Embroider lines to indicate the flowing water in the stream in double running stitch.



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## ***Tessen (Clematis)***

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### **You will need**

*Patchwork and appliqué fabric:* 20 × 40 cm (8 × 15¾ in) dark red, 20 × 40 cm (8 × 15¾ in) dark green, 20 × 40 cm (8 × 15¾ in) beige, 10 × 60 cm (4 × 23½ in) pale blue (flower and tendril), 10 × 40 cm (4 × 15¾ in) dark brown (flower), 10 × 40 cm (4 × 15¾ in) pale green (leaves), 10 × 20 cm (4 × 8 in) white (leaves) *Backing fabric:* 40 × 50

cm ( $15\frac{3}{4} \times 19\frac{3}{4}$  in) calico

*Lining fabric:* 40 × 50 cm ( $15\frac{3}{4} \times 19\frac{3}{4}$  in)

*Anchor stranded cotton:* 261 (pale blue flower), 269 (pale green leaves), 843 (white leaf), 880 (dark brown flower) *Finished size:* 32 × 41 cm ( $12\frac{1}{2} \times 16$  in)

## **Method**

Cut out two rectangles from each of the patchwork fabrics. Place the rectangles RS together, stitch and press flat.

Transfer the appliqué shapes to the relevant fabrics ([see here](#)), allowing a 5 mm ( $\frac{1}{4}$  in) seam all round each shape. Cut out and position on the patchwork as shown. Appliqué in place ([see here](#)).

Embroider the flowers and leaves in running stitch and double running stitch.

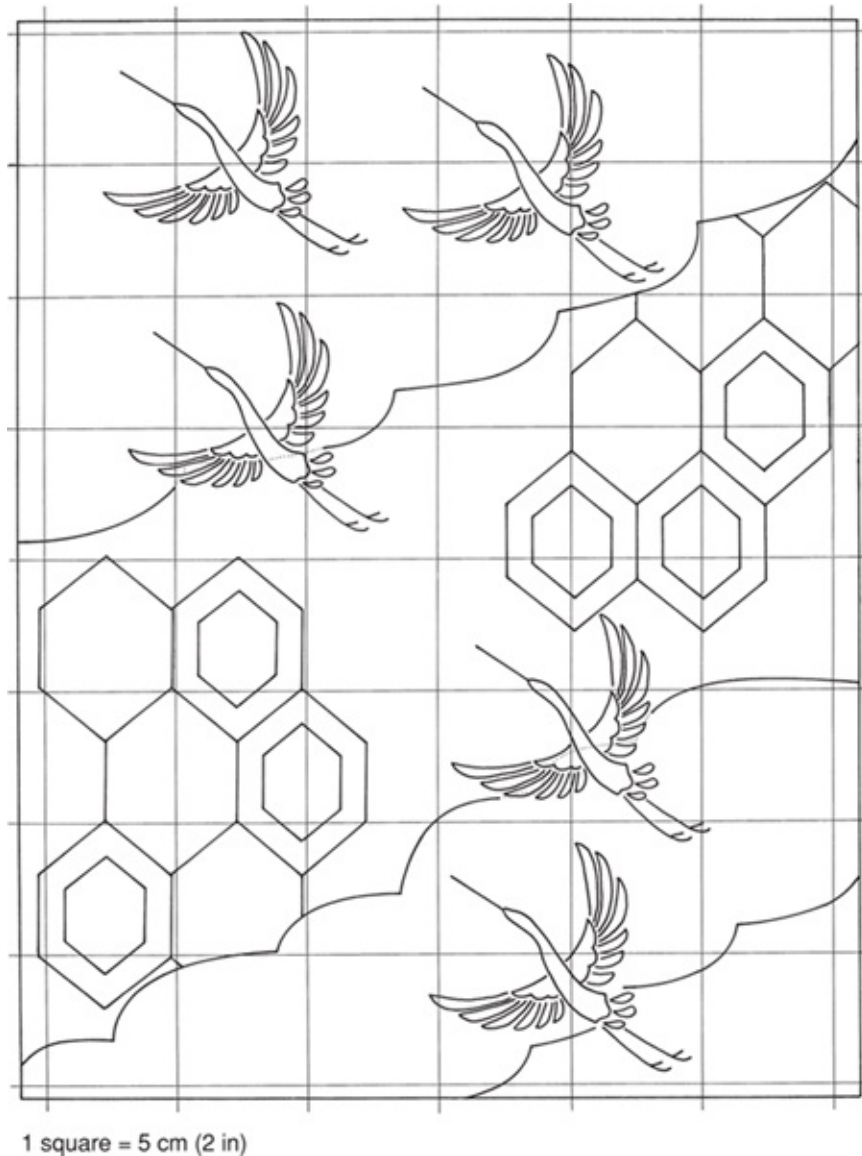




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## ***Tsuru no watari*** (*Cranes of passage*)

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### **You will need**

*Appliqué fabric:* 30 × 40 cm (11<sup>3</sup>/<sub>4</sub> × 15<sup>3</sup>/<sub>4</sub> in) pale turquoise, 40 cm × 1·4 m (15<sup>3</sup>/<sub>4</sub> × 55 in) mauve, 20 × 40 cm (8 × 15<sup>3</sup>/<sub>4</sub> in) pale pink

*Patchwork fabric:* 10 × 30 cm (4 × 11<sup>3</sup>/<sub>4</sub> in) grey-green, 10 × 10 cm (4 × 4 in) maroon, 10 × 20 cm (4 × 8 in) pale yellow, 10 × 30 cm (4 × 11<sup>3</sup>/<sub>4</sub> in) beige, 10 × 10 cm (4 × 4 in) pale blue, 10 × 10 cm (4 × 4 in) of

two different brocade prints *Patchwork and appliqué fabric*: 10 × 40 cm (4 × 15¾ in) crêpe de Chine print *Backing fabric*: 40 x 50 cm (15¾ × 19¾ in) calico

Gold thread (cranes)

*Anchor stranded cotton*: 306

(for couching)

*Finished size*: 32 × 41 cm (12½ × 16 in)

## **Method**

Transfer the appliqué shapes to the relevant fabrics ([see here](#)), allowing a 5 mm (¼ in) seam, and cut out. Lay on the backing fabric and appliqué in position ([see here](#)).

Make templates of the hexagonal patchwork shapes (see overleaf). Cut out in the relevant fabrics, allowing a 5 mm (¼ in) seam all round. Make up the two areas of [patchwork](#) as shown. Appliqué in position on the appliqué background.

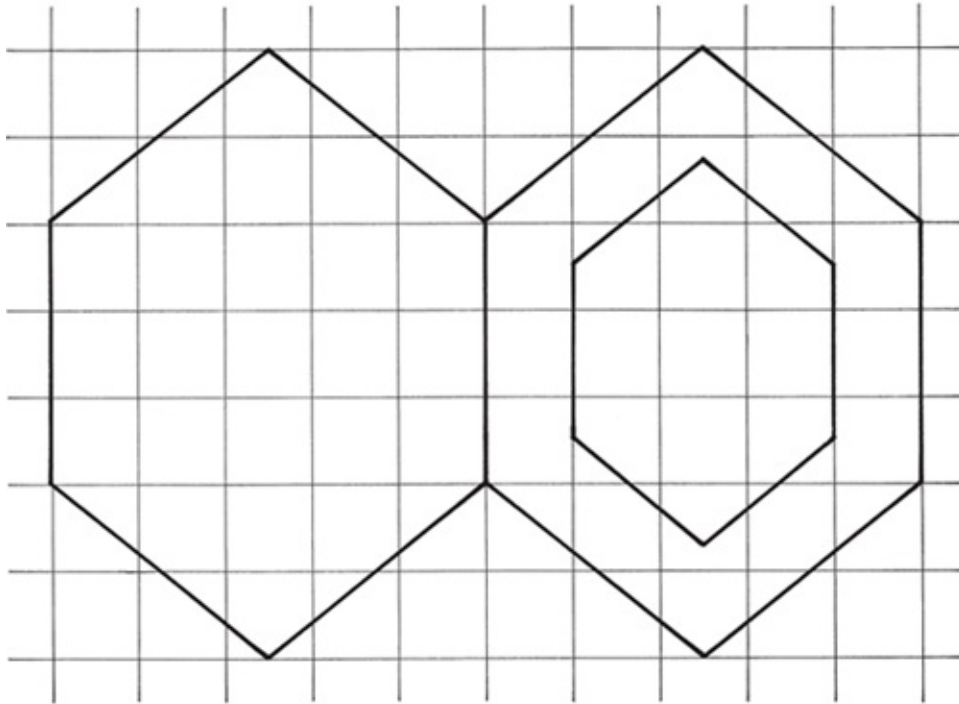
Transfer the images of the flying cranes and work in couched gold thread, using the thread double.





*Couching the cranes: follow the direction of the arrows for the order of stitching.*

1 square = 1 cm ( $\frac{3}{8}$  in)





# 5 Projects

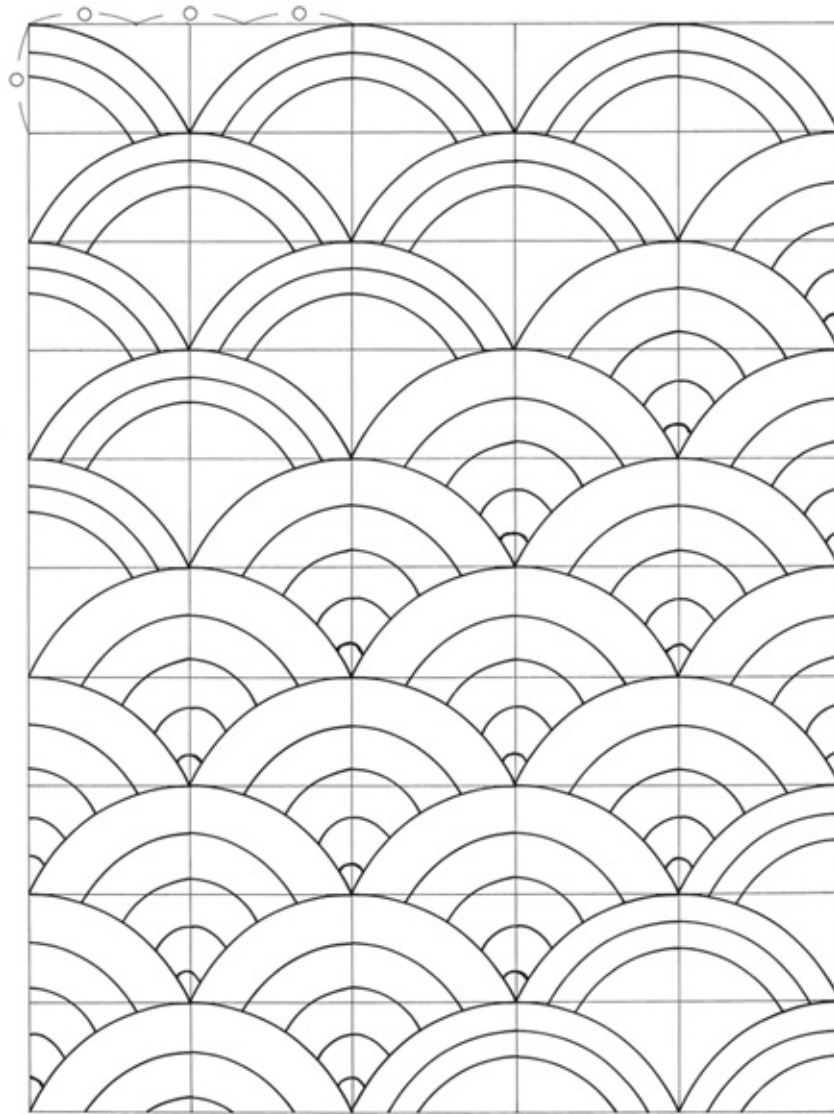
*In most of the following projects, calico is used as a backing fabric. The weight of calico varies according to the size of the project.*



# Placemat

## ***Seigaiha*** (Waves)

This is a variation of the wave design shown [here](#).



1 square = 5 cm (2 in)

**You will need**

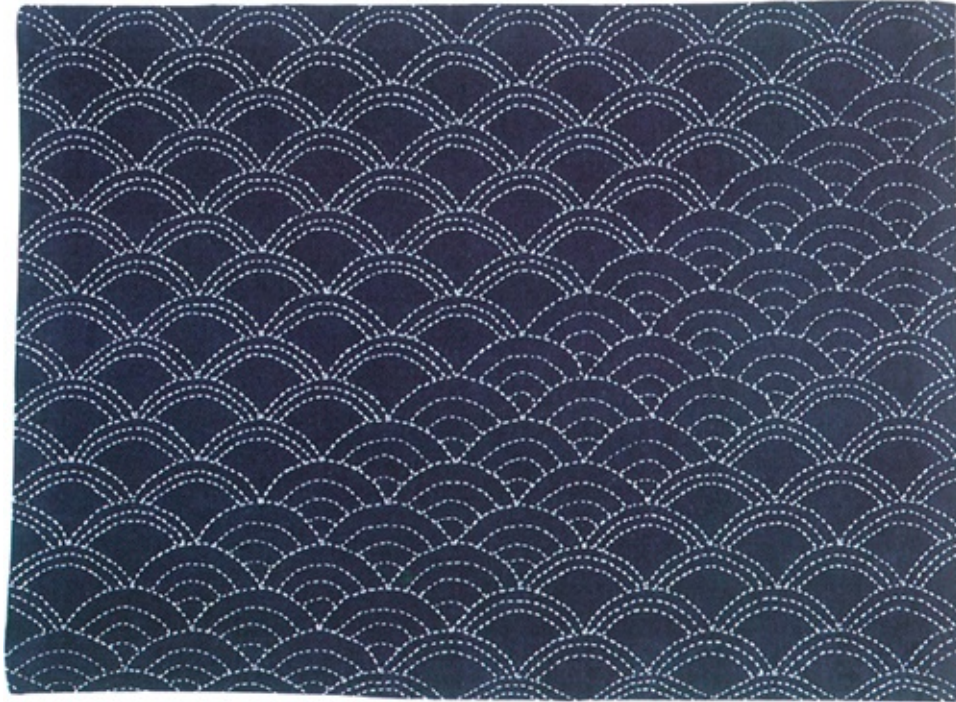
*Top fabric:* 40 × 50 cm (15¾ × 19¾ in) mid-blue

*Backing fabric:* 40 × 50 cm (15¾ × 19¾ in) calico

*Lining fabric:* 40 × 50 cm (15¾ × 19¾ in)

*Anchor stranded cotton:* 855

*Finished size of placemat:* 45 × 33 cm (17¾ × 13 in)



## **Method**

Transfer the design to the top fabric ([see here](#)). Place the top fabric and backing fabric WS together on a flat surface. Pin, tack and then stitch the two fabrics together, using running stitch.

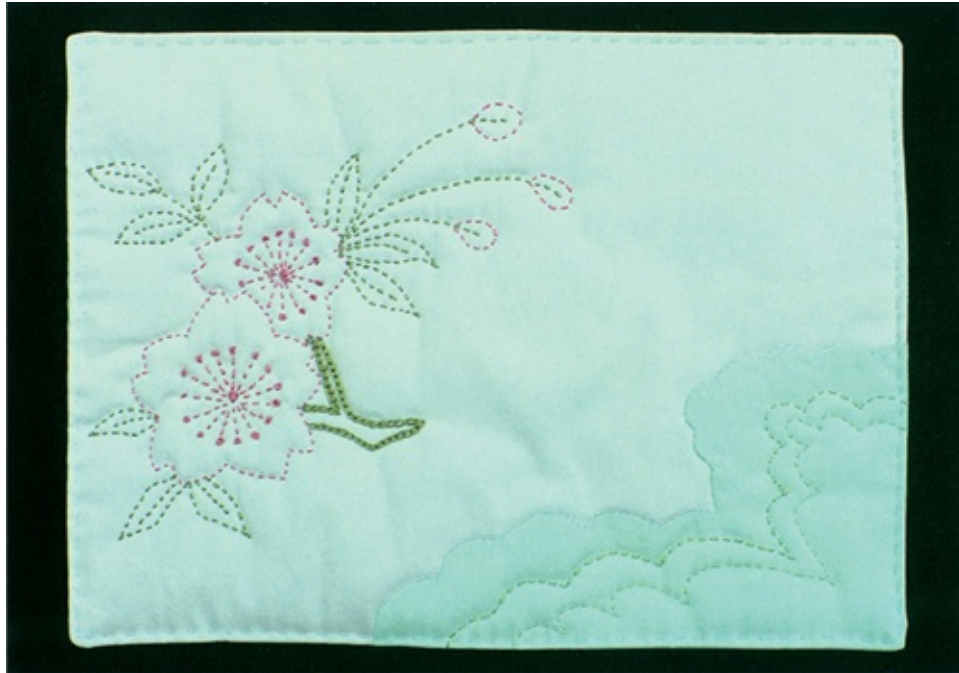
Place these two fabrics and the lining fabric RS together. With a 1 cm (¾ in) seam allowance, stitch round three sides, leaving one short side open. Turn RS out and oversee the fourth side.

# Placemat

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## *Sakura (Cherry blossom)*

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### **You will need**

*Top fabric:* 30 × 40 cm (11¾ × 15¾ in) pale blue-green

*Backing fabric:* 30 × 40 cm (11¾ × 15¾ in) calico

*Appliqué fabric:* 20 × 30 cm (8 × 11¾ in) darker blue-green

*Wadding:* 30 × 40 cm (11¾ × 15¾ in), 70 g (2 oz) weight

*Anchor stranded cotton:* 368 (flowers), 266 (leaves and branches), 214 (clouds) *Finished size of placemat:* 30 × 22 cm (12 × 8½ in)

### **Method**

Transfer the cherry-blossom design to the top fabric ([see here](#)). Cut out the cloud shape from the appliqué fabric, leaving a 5 mm (¼ in) seam, and appliqué to the top fabric ([see here](#)).

Place the backing fabric, wadding and top fabric together, with the wadding sandwiched in the middle and the RS of the top fabric

uppermost. Pin and tack through all three fabrics, then embroider the design in running stitch, with chain stitch for the branch and French knots for the stems. Stitch the lines on the cloud in running stitch, using three threads for the upper line and one thread for the lower line.

Cut the wadding to the finished size. Turn under a 1 cm ( $\frac{3}{8}$  in) seam on both the top fabric and the backing fabric, then stitch the two fabrics together with running stitches 2-3 mm ( $\frac{1}{16}$  in) from the edge.

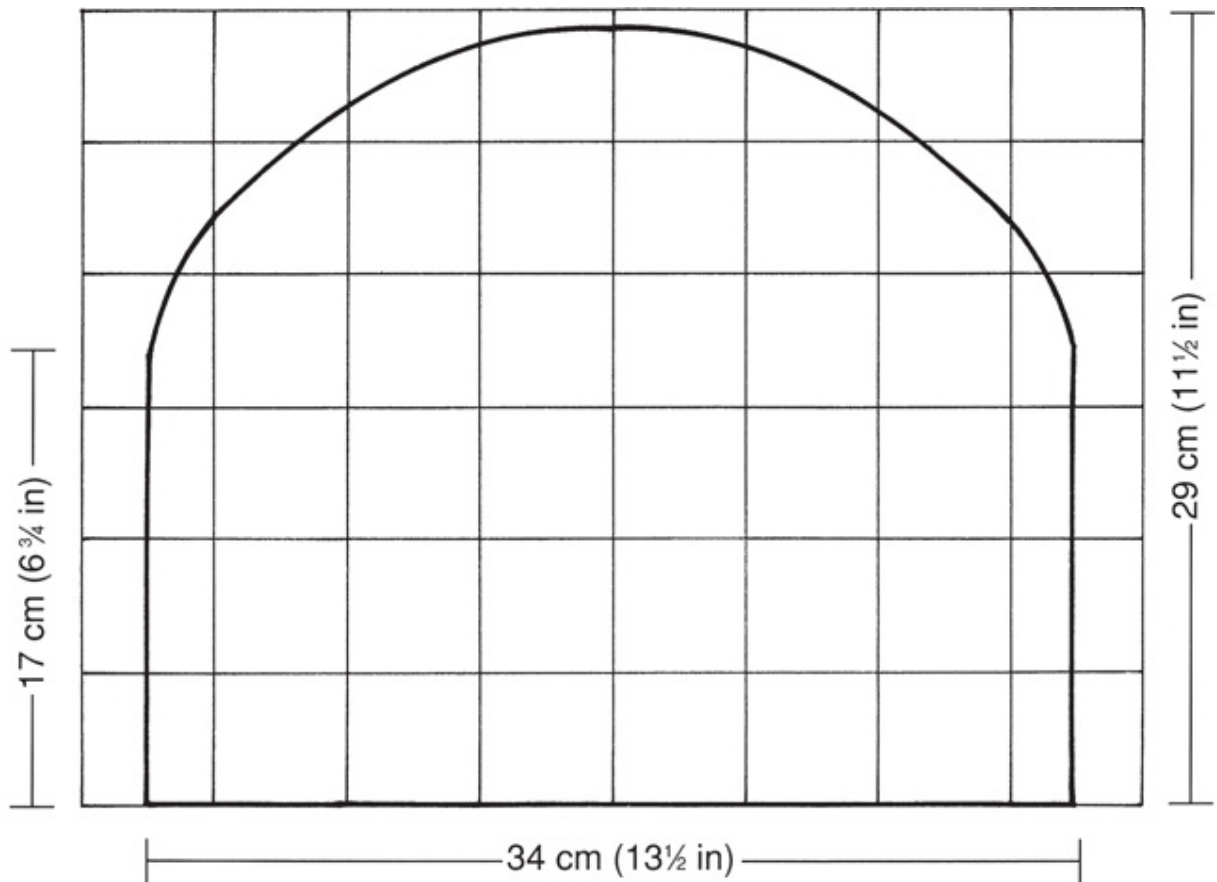


## Tea cosy

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***Fuji to hanabishi*** (*Wistaria and diamond-shaped flower*)

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### You will need

*Top fabric:* 40 × 90 cm (15<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) pale purple

*Backing fabric:* 40 × 90 cm (15<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) calico

*Wadding:* 40 × 90 cm (15<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in), 70 g (2 oz) weight

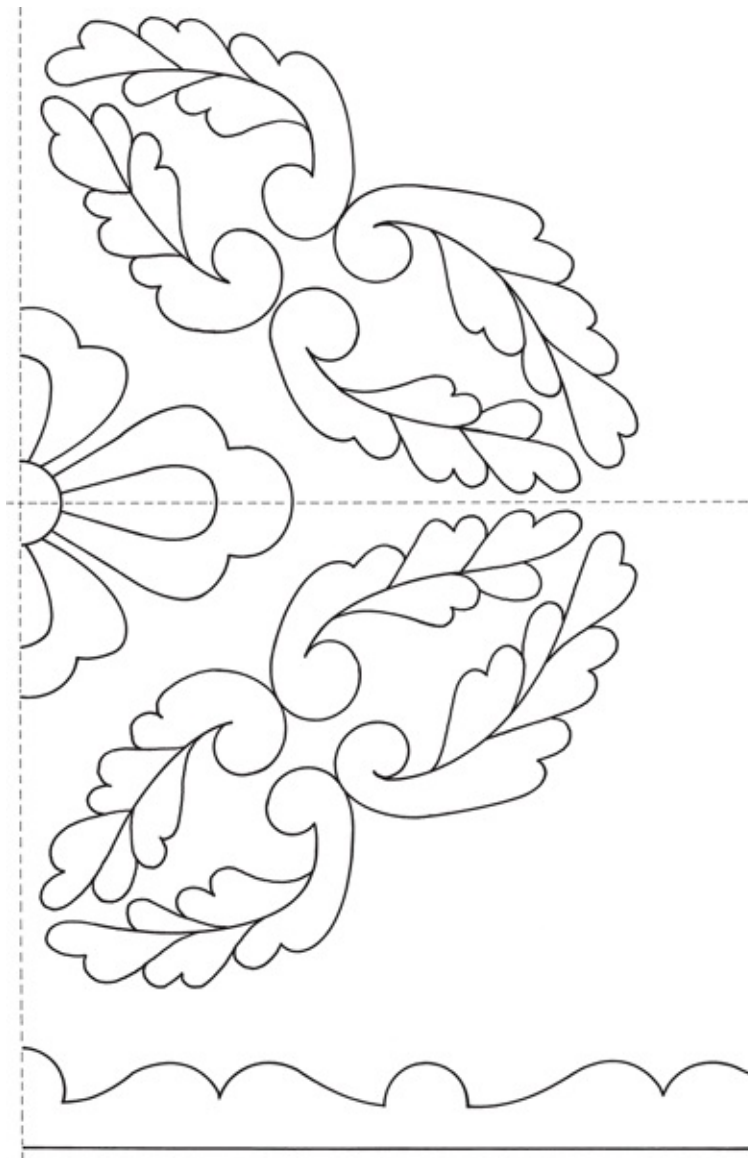
60 cm (23<sup>1</sup>/<sub>2</sub> in) cord

*Anchor stranded cotton:* 112

*Finished size of tea cosy:* 35 × 29 cm (13<sup>3</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>2</sub> in)







## Method

Fold the top fabric in half and draw a curved line for the shape of the tea cosy, as shown. Cut out, then cut the fabric in half to give two tea-cosy shapes. Do the same for the backing fabric and the wadding.

Transfer the design to one piece of top fabric ([see here](#)). Place each piece of top fabric and lining fabric RS together, with the wadding sandwiched in between.

Leaving a 1 cm ( $\frac{3}{8}$  in) seam allowance, stitch round the curved edge, leaving the straight sides open. Turn RS out and embroider the *sashiko* design in running stitch.

Place the two halves of the tea cosy RS together. Stitch round the curved edge, leaving a 1 cm ( $\frac{3}{8}$  in) seam. Clip the seam and turn RS out. To finish the straight bottom edge, fold the top and backing fabric to the inside. Hand stitch in running stitch 2-3 mm ( $\frac{1}{16}$  in) from the edge.

[Make a tassel](#) and knot it decoratively and stitch in place in the centre top, as illustrated.

# Cushion

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## *Sakura (Cherry blossom)*

---

### You will need

*Patchwork fabric:* 30 × 90 cm (11<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) golden yellow, 30 × 90 cm (11<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) moss green *Backing fabric:* 50 × 90 cm (19<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) calico

*Appliqué fabric:* 10 × 20 cm (4 × 8 in) pink, 10 × 20 cm (4 × 8 in) dark red and 10 × 40 cm (4 × 15<sup>3</sup>/<sub>4</sub> in) red-brown (flowers), 10 × 50 cm (4 × 19<sup>3</sup>/<sub>4</sub> in) pale green (leaves), 10 × 20 cm (4 × 8 in) pale brown (stem)

*Anchor stranded cotton:* 845 (leaf veins), 337 (stamens)

35 cm (13<sup>3</sup>/<sub>4</sub> in) zip fastener

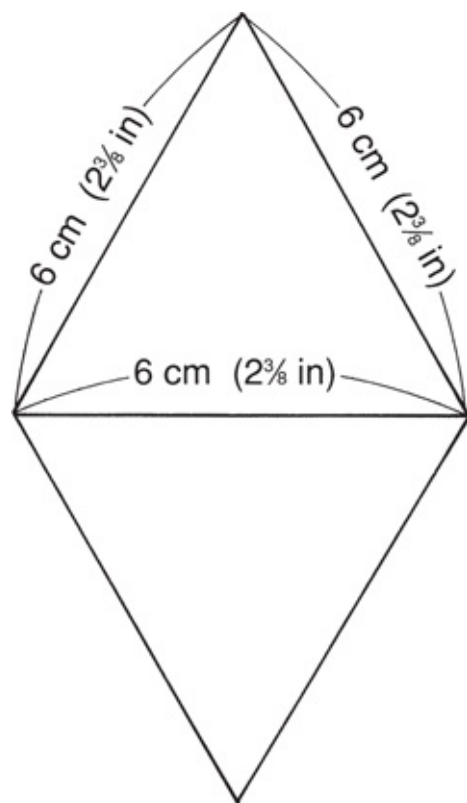
*Finished size of cushion:* 42 × 42 cm (16<sup>1</sup>/<sub>2</sub> × 16<sup>1</sup>/<sub>2</sub> in)

### Method

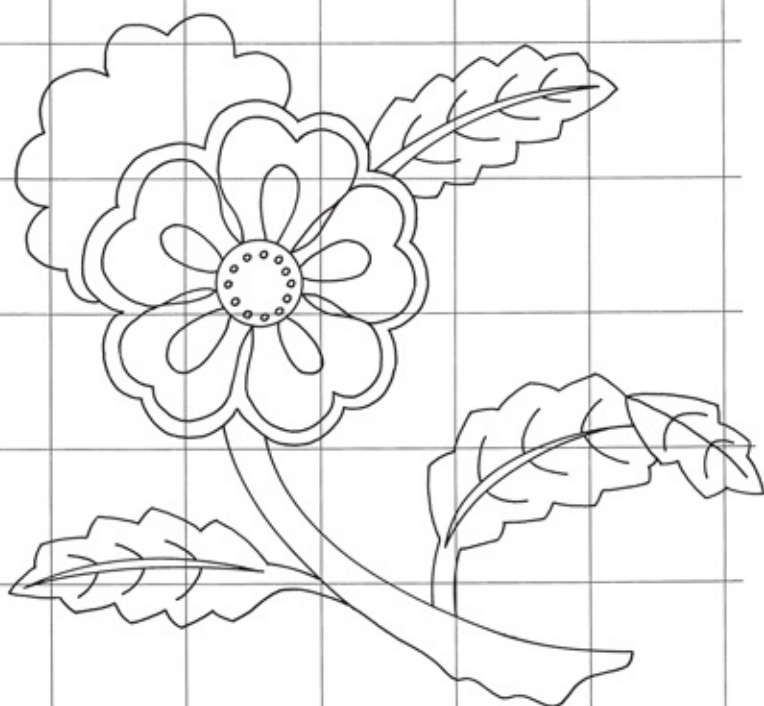
Work the [patchwork](#) first. Make a template, using the shape below, then join enough patches to make a square slightly larger than the finished cushion size.

Transfer the design to the appliqué fabrics ([see here](#)) and cut out, leaving a 5 mm (1/4 in) seam round each shape. Appliqué on top of the RS of the patchwork ([see here](#)). Embroider the stamens of the flower in French knots and the veins on the leaves in double running stitch.

Place the cushion cover and the backing fabric RS together. Stitch along three sides, and 3.5 cm (1<sup>1</sup>/<sub>2</sub> in) at either end of the fourth side. Turn RS out. Insert the zip fastener in the opening and stitch in position.



1 square =  
5 cm (2 in)







# Cushion

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## *Ume (Plum blossom)*

---

### You will need

*Top fabric:* 50 × 90 cm (19<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) black (cushion), 30 × 90 cm (11<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) pale yellow (buttercup) *Backing fabric:* 50 × 90 cm (19<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) calico

*Lining fabric:* 50 × 90 cm (19<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in)

*Reverse-appliqué fabric:* 40 × 40 cm (15<sup>3</sup>/<sub>4</sub> × 15<sup>3</sup>/<sub>4</sub> in) red-brown

*Appliqué fabric:* 10 × 20 cm (4 × 8 in) pale pink and 10 × 10 cm (4 × 4 in) pink (flowers), 10 × 40 cm (4 × 15<sup>3</sup>/<sub>4</sub> in) brown (branch), 10 × 10 cm (4 × 4 in) light green *Wadding:* 30 × 30 cm (11<sup>3</sup>/<sub>4</sub> × 11<sup>3</sup>/<sub>4</sub> in), 70 g (2 oz) weight

*Anchor stranded cotton:* 347 (family crest), 303 (stamens)

Gold thread (stamens)

35 cm (13<sup>3</sup>/<sub>4</sub> in) zip fastener

*Finished size of cushion:* 42 × 42 cm (16<sup>1</sup>/<sub>2</sub> × 16<sup>1</sup>/<sub>2</sub> in)

### Method

Transfer the blossom design to the appliqué fabrics ([see here](#)), allowing a 5 mm (1/4 in) seam round each shape, and cut out.

Cut a circle out of the yellow fabric, following the outer cutting line. Position the branch and blossom on it as shown, and appliqué in place ([see here](#)). Cut the same-sized circle out of the red-brown reverse-appliqué fabric. Place the wadding and backing fabric behind the appliqué circle, then stitch over the design outline.

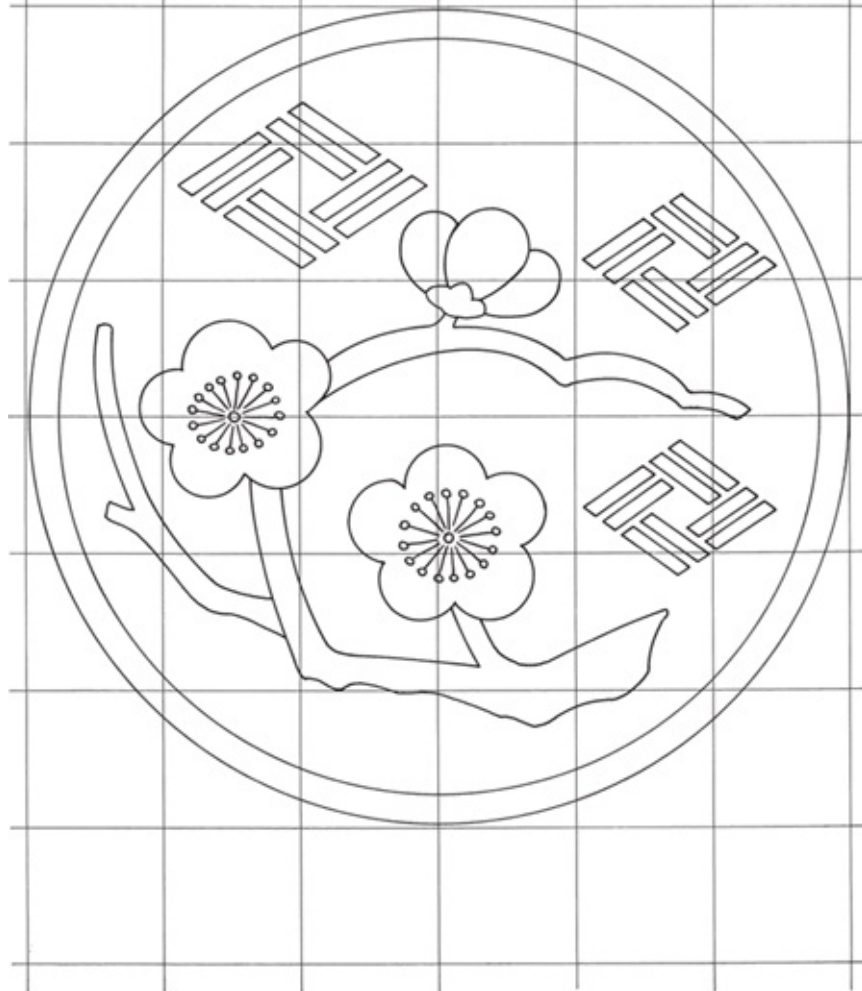
Embroider the three family-crest motifs in running stitch. Work the stamens in couched gold thread and French knots.

Reverse appliqué the yellow circle in the centre of the black fabric ([see here](#)), with the red-brown circle sandwiched in between.

Place the cushion cover and the backing fabric RS together. Stitch

Place the cushion cover and the backing fabric RS together. Stitch along three sides, and 3.5 cm (1½ in) at either end of the fourth side. Turn RS out. Insert the zip fastener and stitch in place.

1 square =  
5 cm (2 in)





## Drawstring bag

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***Matsu-take-nami*** (*Pine tree, bamboo leaves and waves*)

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### You will need

*Top fabric:* 40 × 90 cm (15<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> in) pale green

*Lining fabric:* 40 × 110 cm (15<sup>3</sup>/<sub>4</sub> × 43 in) pale green

*Patchwork fabric:* 10 × 30 cm (4 × 11<sup>3</sup>/<sub>4</sub> in) each of pale blue-green, pale brown and pale blue, 10 × 60 cm (4 × 23<sup>1</sup>/<sub>2</sub> in) each of flower print and mid-brown *Stiffening:* 20 × 20 cm (8 × 8 in) Vilene

*Anchor stranded cotton:* 800 (waves), 266 (bamboo), 268 (pine tree) 2 m (79 in) cord

Eight 16 mm (1/2 in) curtain rings

*Finished size of bag:* 18 cm (7 in) deep × 17 cm (6<sup>3</sup>/<sub>4</sub> in) diameter

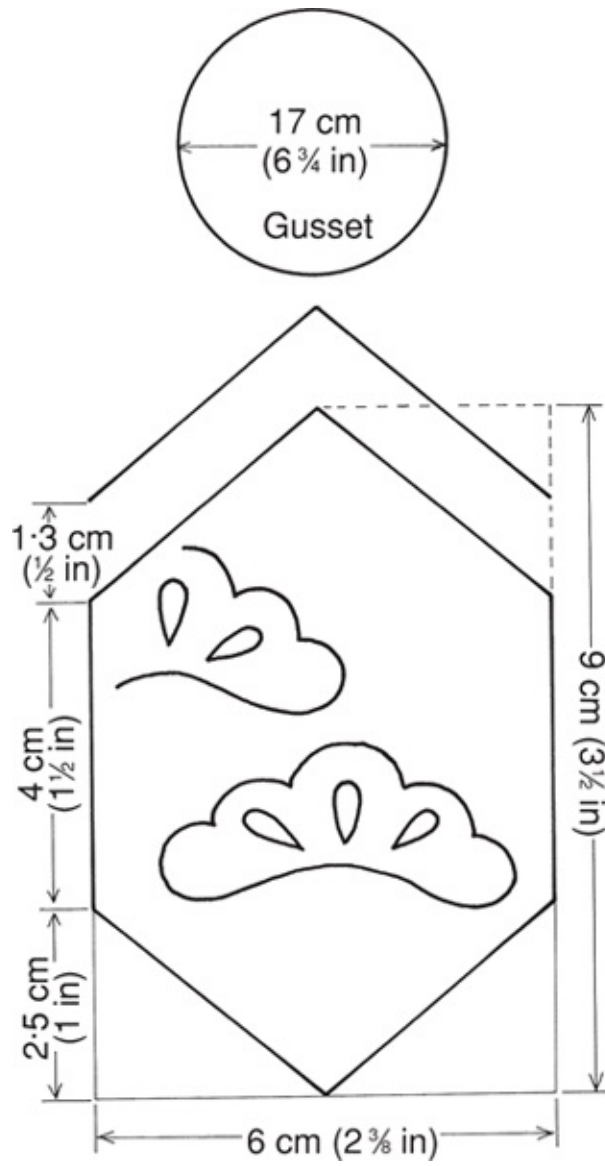
### Method

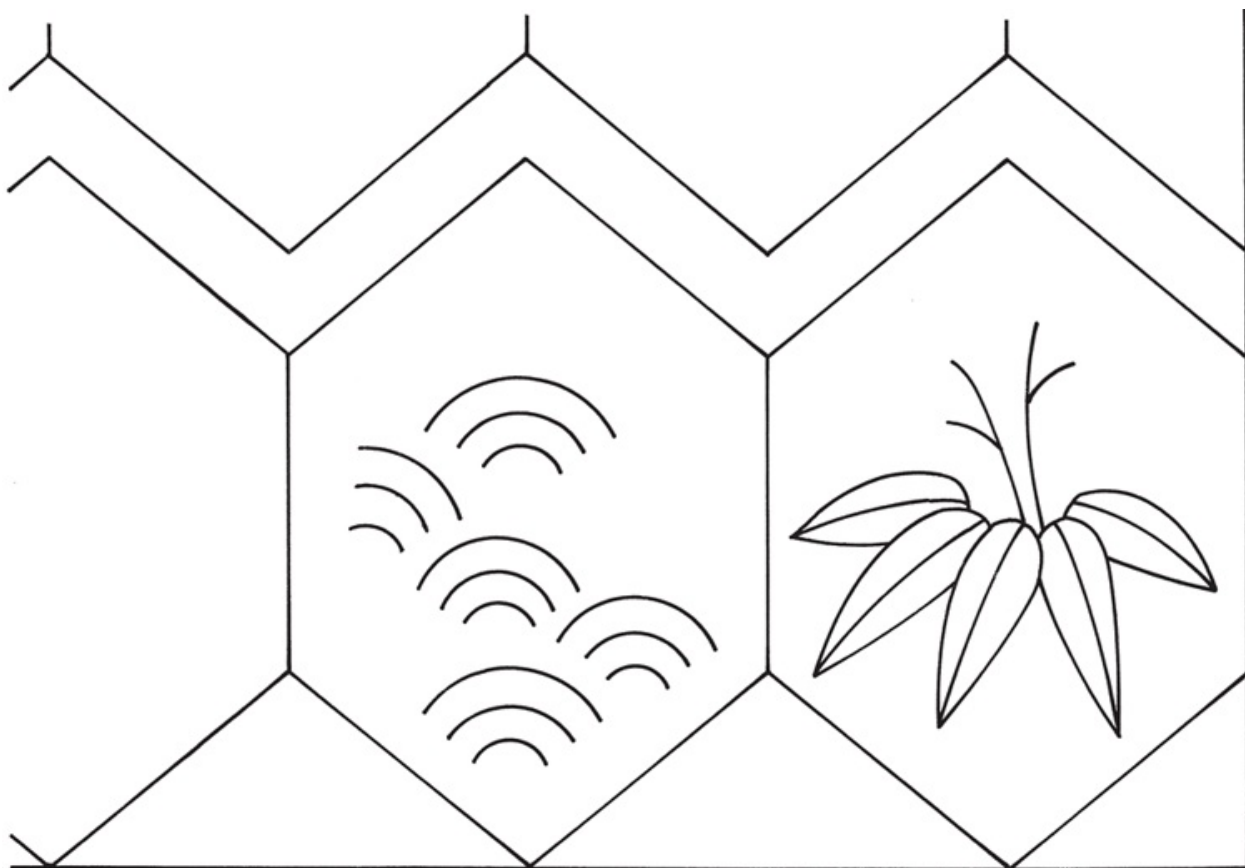
Work the patchwork first. Trace the hexagon shape and make a template. Cut an equal number of patches from the different patchwork fabrics, leaving a 5 mm (1/4 in) seam allowance.

Transfer the *sashiko* designs to the fabric hexagons ([see here](#)) and embroider. Use running stitch for the waves, and running and double running stitch for the bamboo and pine tree. Join the patches in two long strips, alternating the fabrics.

Make a template for the zigzag band round the centre of the patchwork. Cut out from the mid-brown fabric, leaving a 5 mm (1/4 in) seam allowance on either side. Position between the two rows of patchwork, following the hexagon angles, and hem.





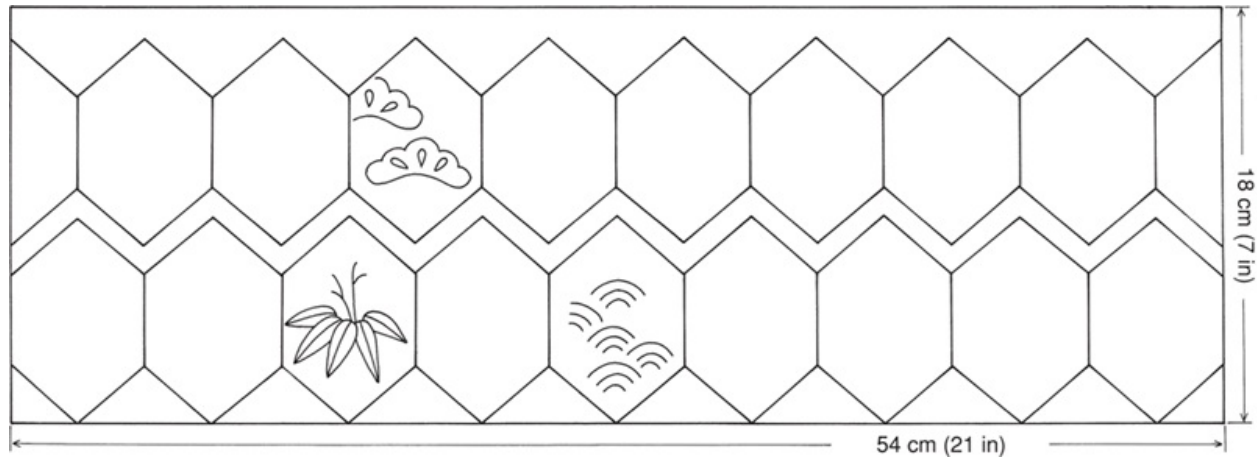




Cut out an  $18 \times 54$  cm ( $7 \times 21$  in) rectangle from the top fabric. Centre the patchwork face up on the RS. Hem the top and bottom edges of the patchwork. Place the two short ends of the rectangle RS together, and stitch, leaving a 1 cm ( $\frac{3}{8}$  in) seam allowance.

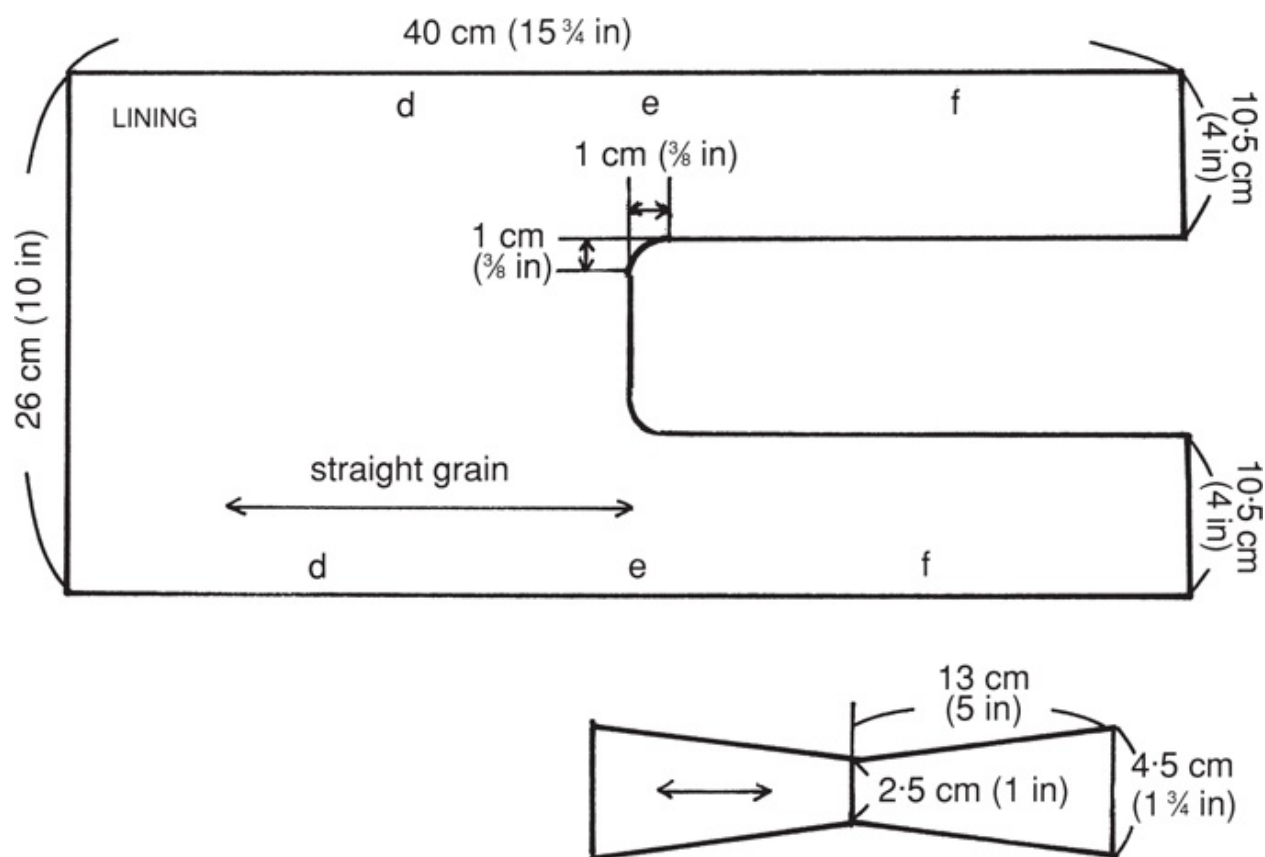
Cut a rectangle  $18 \times 54$  cm ( $7 \times 21$  in) from the lining material, and two 17 cm ( $6\frac{3}{4}$  in) diameter circles from the lining material and one from the Vilene for the base. Stitch the short ends of the lining as above, then place the lining inside the patchwork bag, WS together. With the Vilene sandwiched in between the two fabric circles, place the base in position. Machine stitch the bag to the base, then turn in the top edges of the bag and stitch.

Attach the curtain rings at regular intervals round the top of the bag. Cut the cord into two equal lengths, thread through the rings and knot **decoratively**.



# Teddy bear's jacket

## *Igeta* (Square patterns)



### You will need

*Top fabric:* 30 × 60 cm (11<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub> in) dark blue

*Lining fabric:* 30 × 60 cm (11<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub> in)

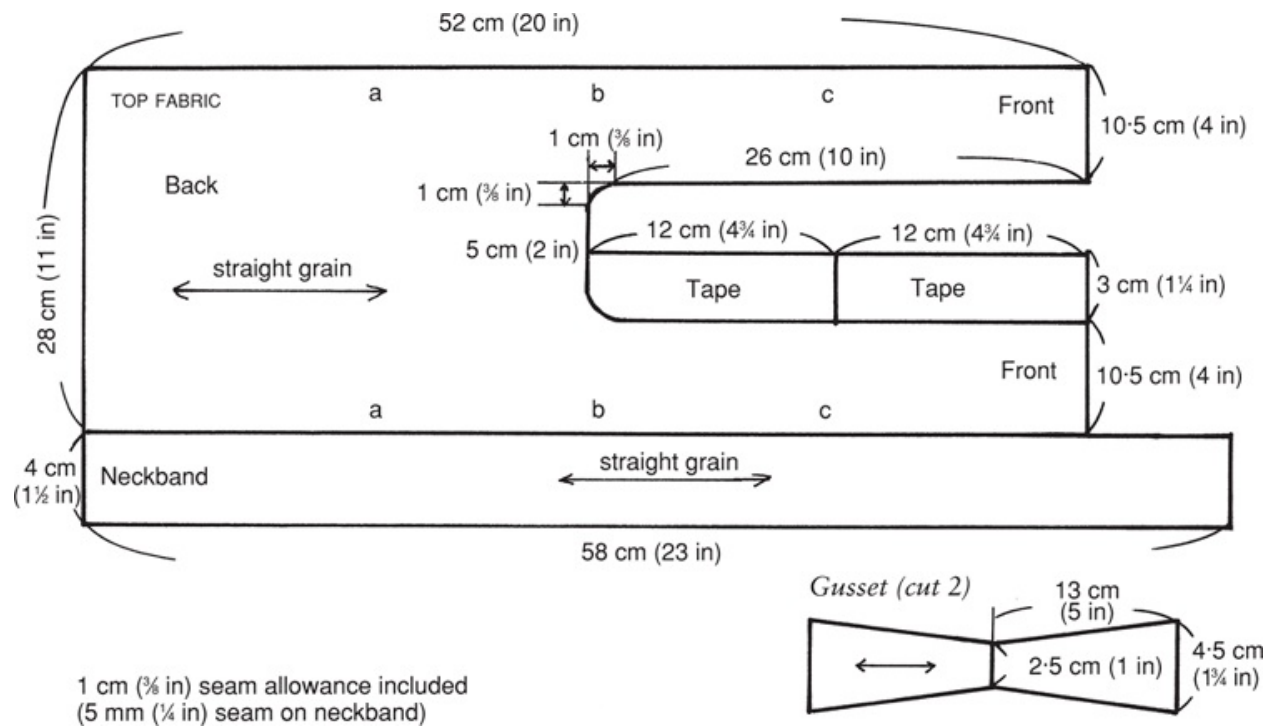
*Sashiko thread:* white or off-white *Anchor thread:* coton à broder 387 or stranded cotton 387

*Finished size of jacket:* 26 cm (10 in) wide × 22 cm (8<sup>1</sup>/<sub>2</sub> in)

### Method

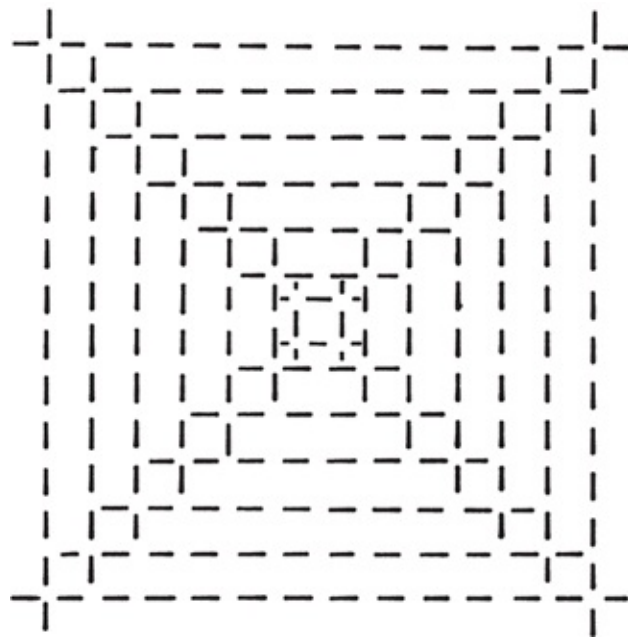
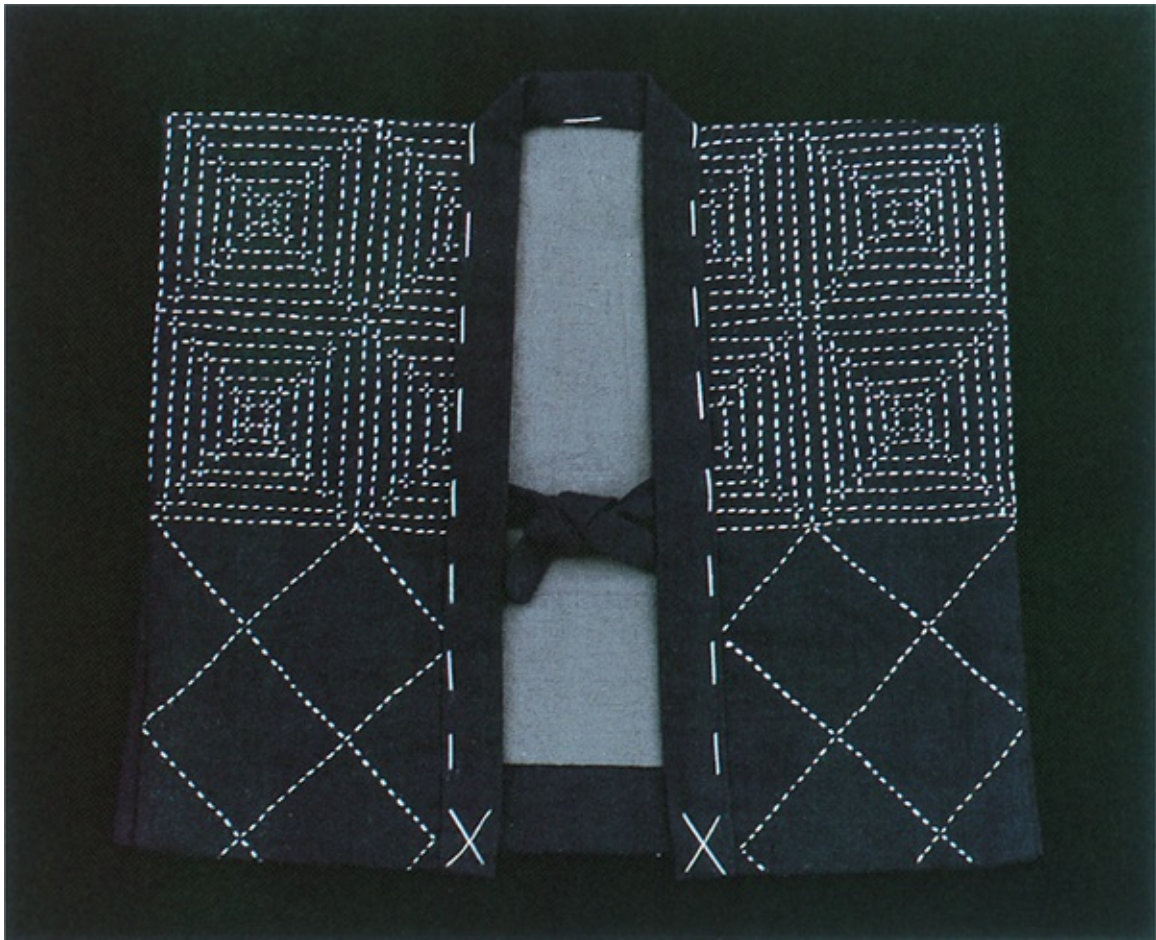
Cut out the pattern pieces, following the cutting layout, and label *a*, *b*, *c*, *d*, *e*, *f*. Transfer the *sashiko* design to the top fabric ([see here](#)). Embroider

in running stitch.



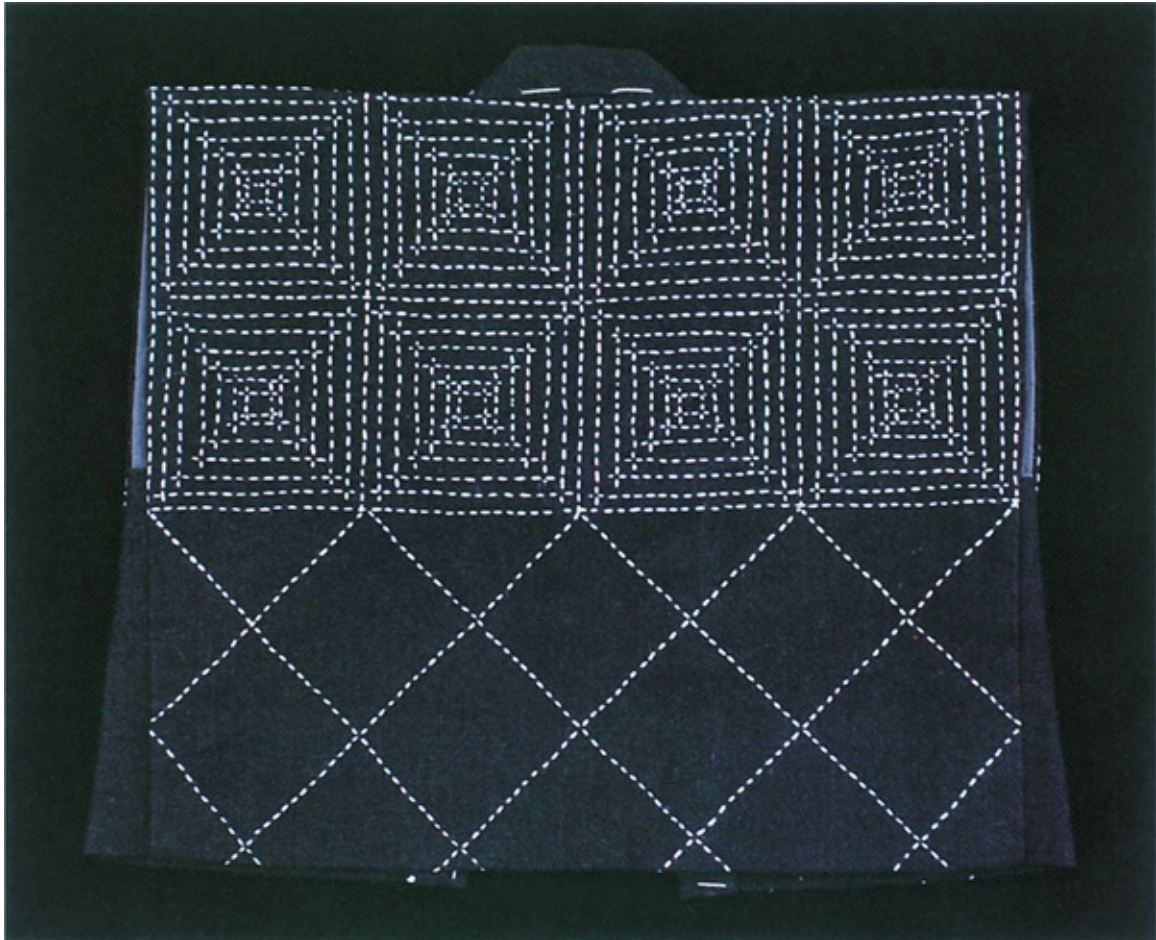


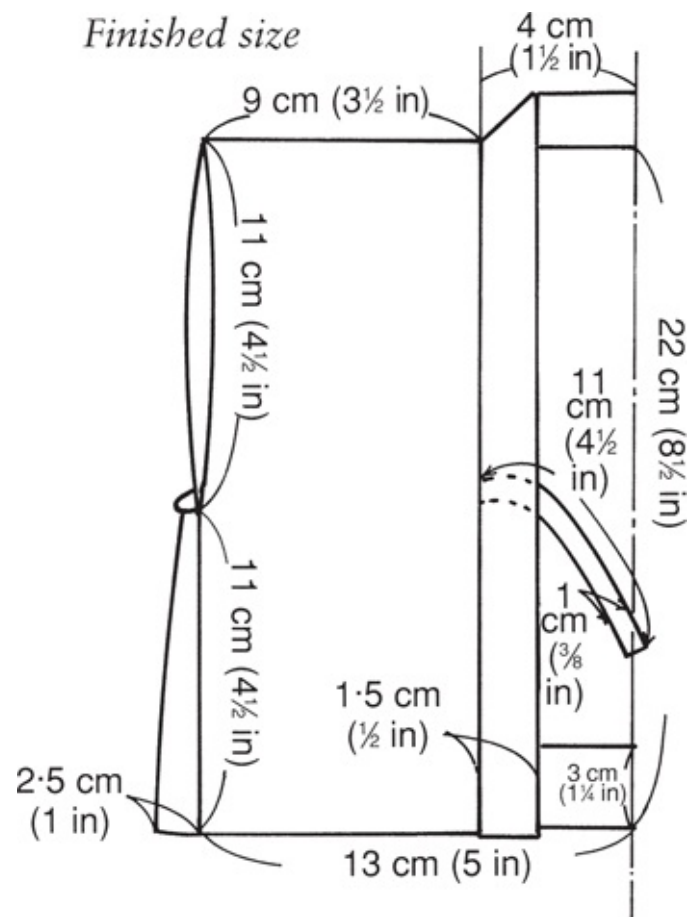




*Igeta pattern*







Lay the top fabric on a flat surface and place the lining on top, RS together. Pin *a* to *d*, *b* to *e* and *c* to *f*. Machine stitch both side seams from *a* to *c*.

Turn under a 3 cm (1¼ in) seam allowance on the bottom of the top fabric and the lining, on both front and back, and stitch. Turn the jacket inside out.

Fold each gusset in half, RS inside, and stitch across the top (narrow) part. Turn RS out. Slide one gusset between the top and lining fabric on one side of the jacket, and stitch to the back and front, leaving a 1 cm (¾ in) seam allowance. Repeat with the other gusset.

Stitch the neckband to the jacket top, leaving a 5 mm (¼ in) seam allowance. Turn the neckband to the RS of the jacket front and stitch again. Fold the neckband 1.5 cm (½ in) from the stitching line, then fold again 3 cm (1¼ in) further, and stitch with herringbone stitch. Fold under each end of the neckband seam and stitch.

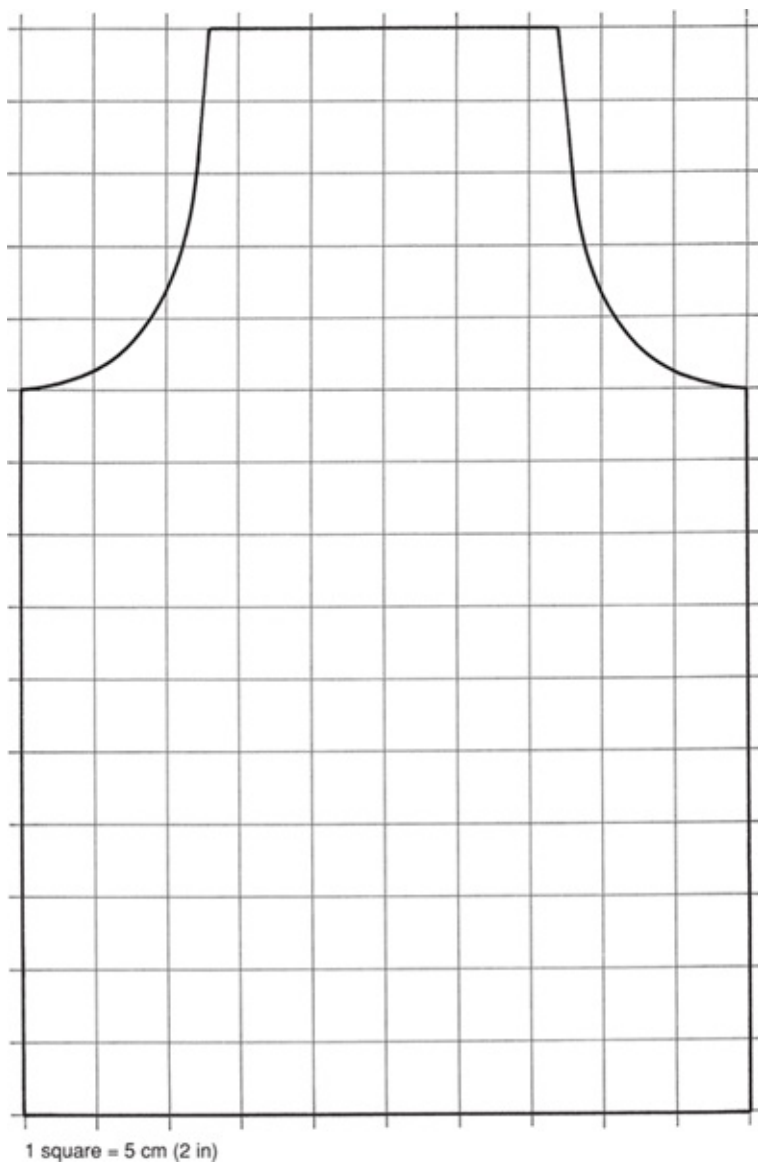
Make two tapes 11 cm (4½ in) long and 1 cm (¾ in) wide and stitch in place on either side of the jacket.

# Apron

---

***Namima no chidori*** (*Plover flying over waves*)

---



## You will need

*Apron fabric:* 60 × 90 cm (23½ × 35½ in)

*Appliqué fabric:* 50 × 60 cm (19¾ × 23½ in) pale blue (waves), 20 × 20



cm (8 × 8 in) very pale blue-green (plover) *Anchor stranded cotton*:  
131 (eye), 158 (claw, beak and bubbles)

Bias binding: 90 cm (35½ in)

Tape: 1.4 m (55 in) × 1.5 cm (½ in) wide

*Finished size of apron: 50 × 75 cm (19¾ × 29½ in)*

## **Method**

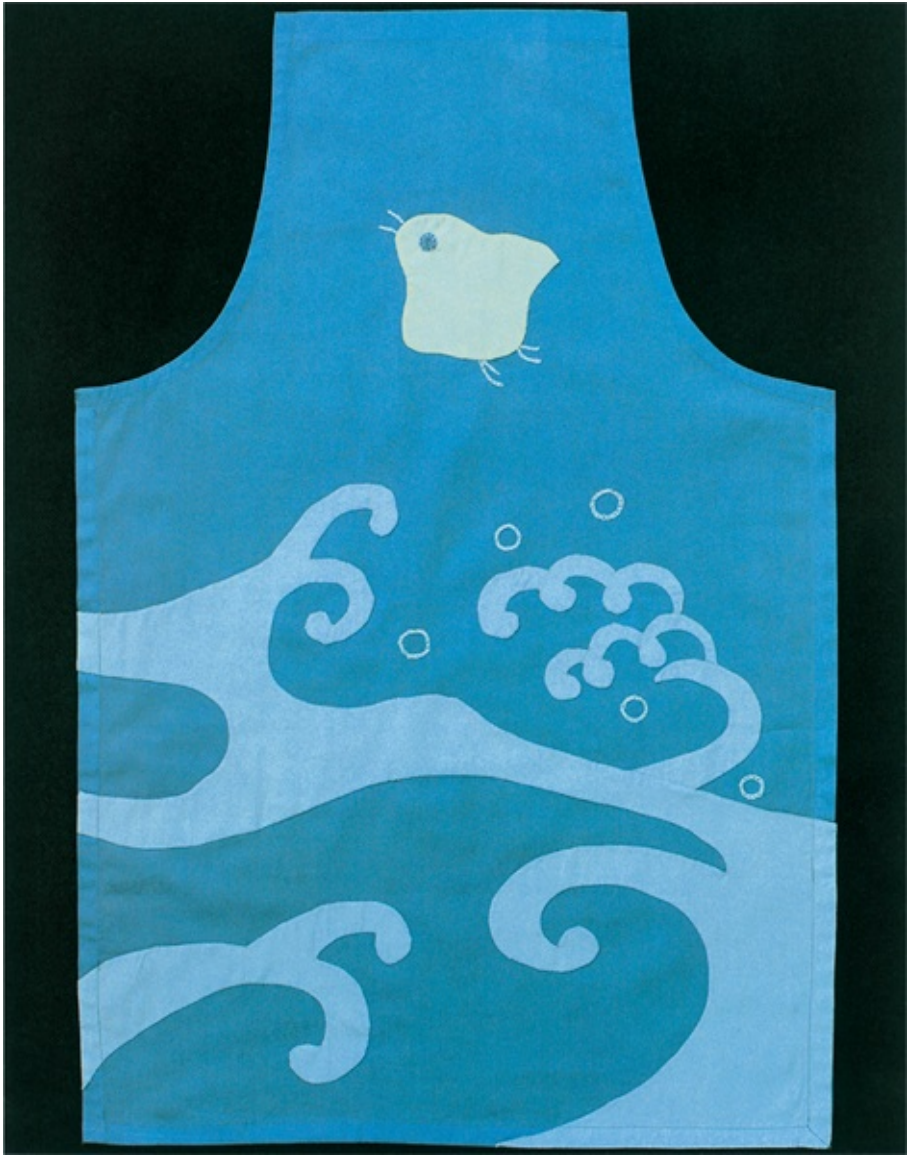
Cut out the apron shape, adding a seam allowance of 3 cm (1¼ in) either side and 5 mm (¼ in) top and bottom.

Transfer the waves and plover design to the appliqué fabrics ([see here](#)), allowing a 5 mm (¼ in) seam all round. Appliqué on the RS of the apron fabric ([see here](#)).

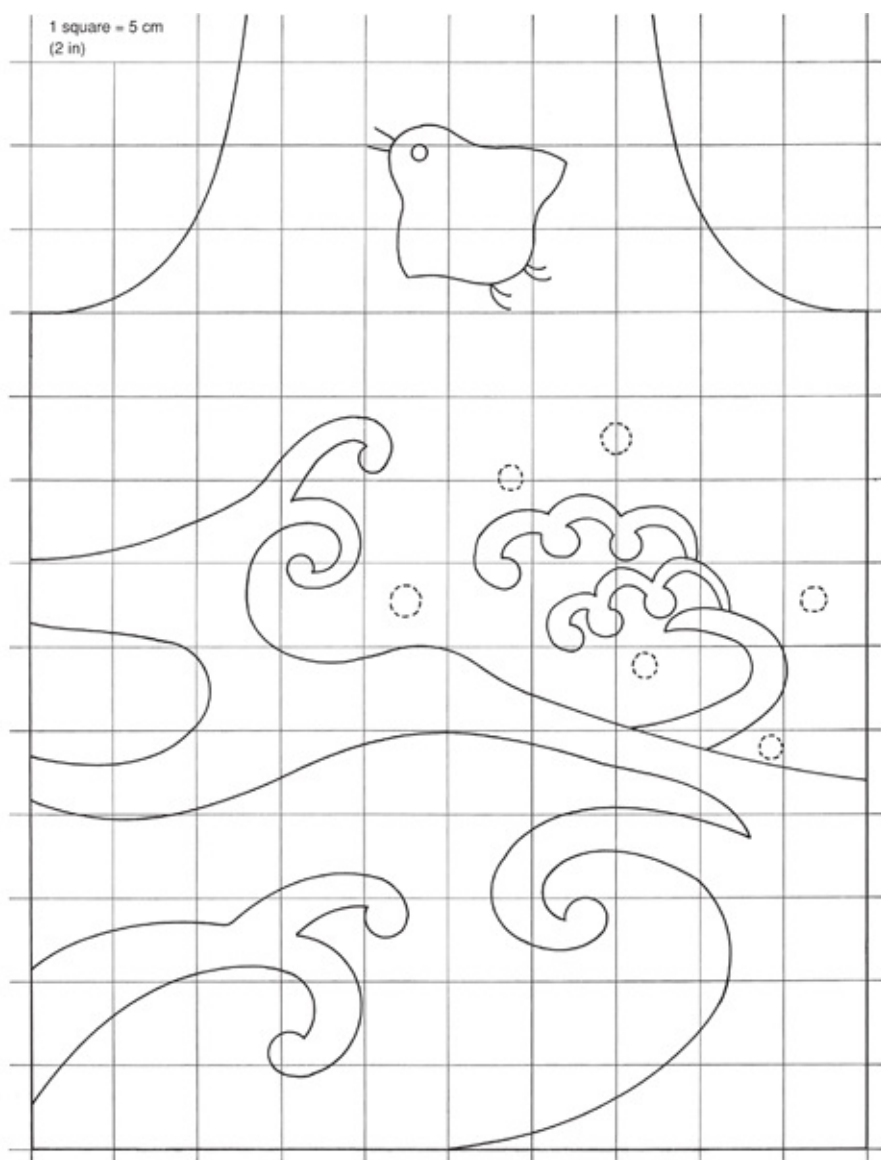
Work the surface embroidery in chain stitch, filling in the bird's eye with stitches.

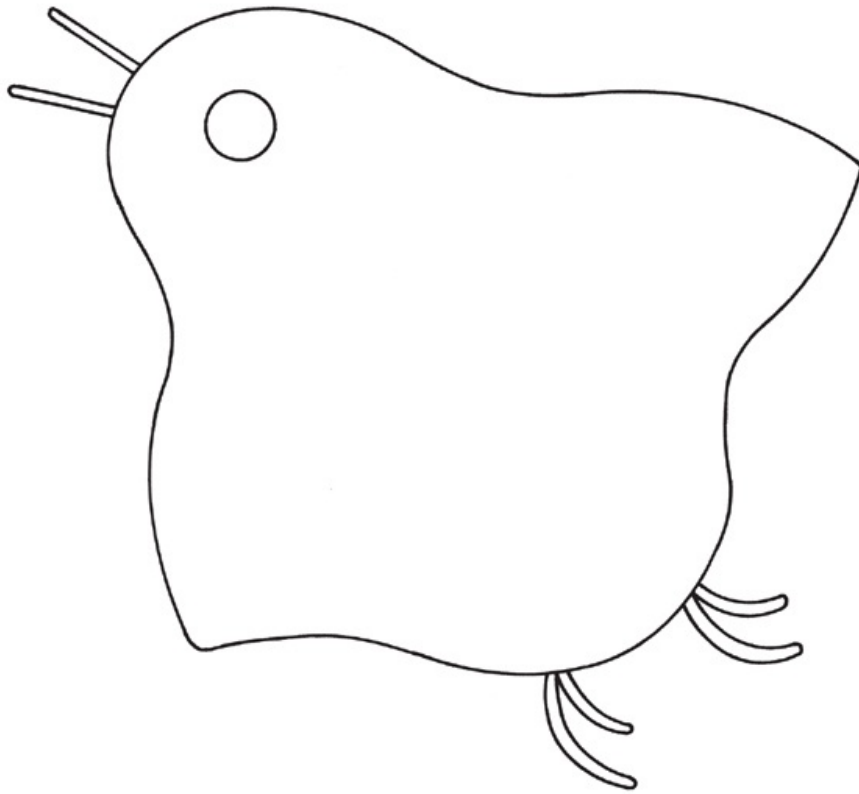
Fold under half the seam allowance on either side of the apron, fold again, press and machine stitch. Repeat for the top and bottom edges.

With RS together, machine stitch the bias binding round the armholes and top edge of the apron. Fold the binding over to the WS and machine stitch to secure. Cut the tape into two lengths 40 cm (15¾ in) long, one for each side of the apron, and one length 60 cm (23½ in) long, to go round the neck. Stitch in place.



1 square = 5 cm  
(2 in)



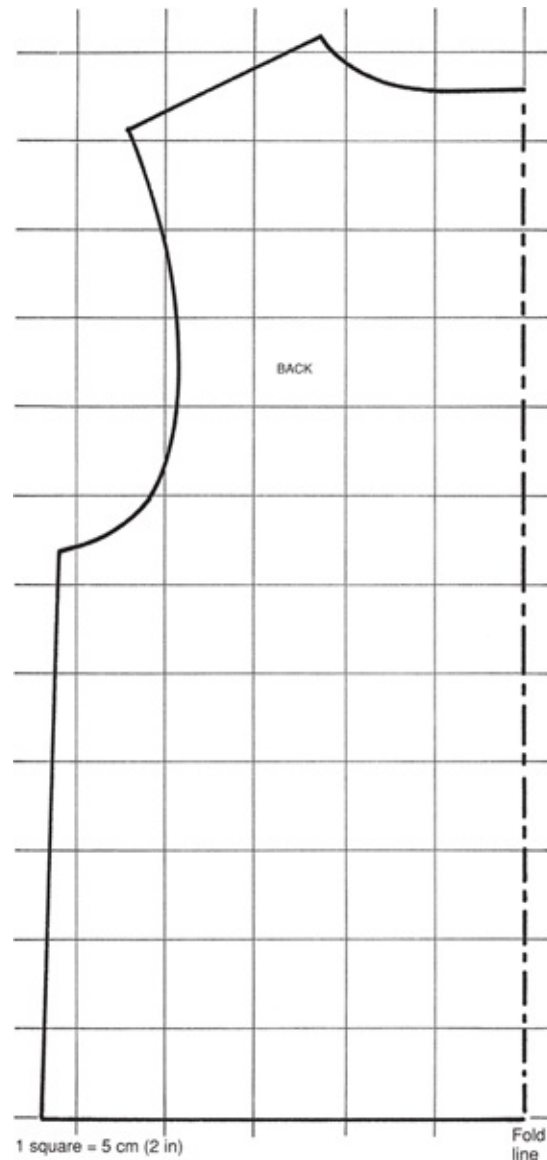


# Waistcoat

---

***Sodenash*** (*Bamboo leaf and feathered arrow*)

---



## You will need

*Top fabric:* 1.3 m × 90 cm (51 × 35½ in)

*Lining fabric:* 1.3 m × 90 cm (51 × 35½ in)

*Appliqué fabric:* 10 × 40 cm (4 × 15¾ in) blue-green (bamboo leaves)

*Patchwork and reverse-appliqué fabric:* 10 × 30 cm (4 × 11¾ in) pale blue, 10 × 30 cm (4 × 11¾ in) purple *Wadding:* 20 × 40 cm (8 × 15¾ in), 70 g (2 oz) weight

*Anchor stranded cotton:* 303

2 m (78¾ in) cord

*Finished size of waistcoat:* 54 cm (21¼ in) wide × 62 cm (24½ in)

### **Method**

Transfer the bamboo-leaf shapes to the appliqué fabric ([see here](#)). Cut each leaf out separately, allowing a 5 mm (¼ in) seam all round, then join them together as illustrated. Cut out the shape of each bunch of leaves in wadding.

Cut out the waistcoat shape in the top fabric and also in lining fabric. Appliqué the bamboo leaves in position on the RS of the waistcoat fronts ([see here](#)), as shown overleaf, with the wadding sandwiched in between. Embroider the leaf veins and branches in running stitch.



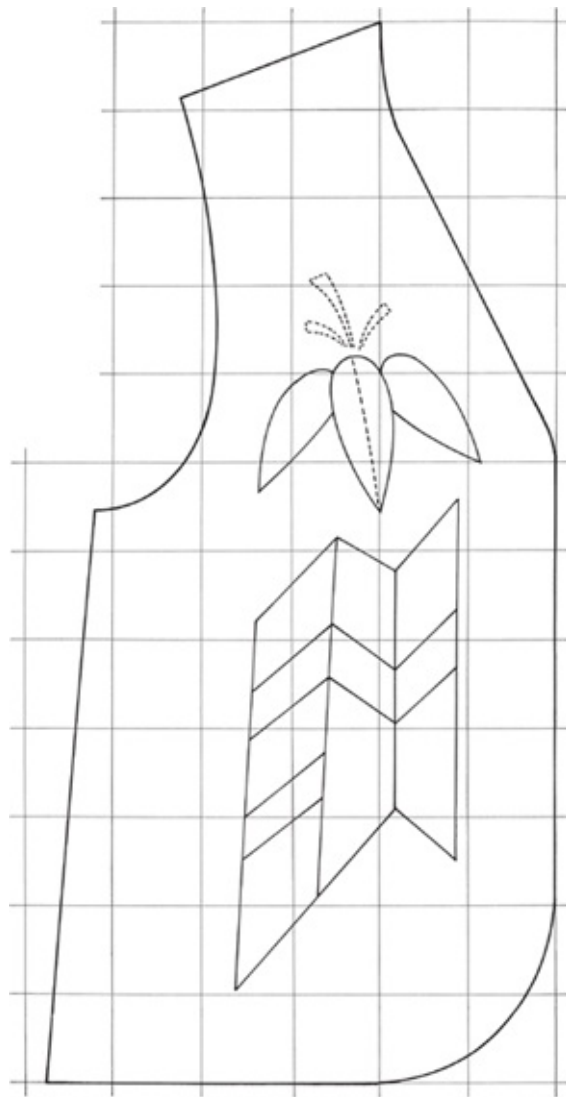


With RS together, join the waistcoat fronts to the back, leaving a 1 cm ( $\frac{3}{8}$  in) seam. Repeat for the lining. Place the waistcoat and lining RS together and stitch, leaving the bottom edge open. Clip the underarm curve and turn RS out. Stitch the bottom edge.

Trace the templates for the [patchwork](#) design, allowing an 8 mm ( $\frac{3}{8}$  in) seam all round. Make up the two pieces of [patchwork](#).

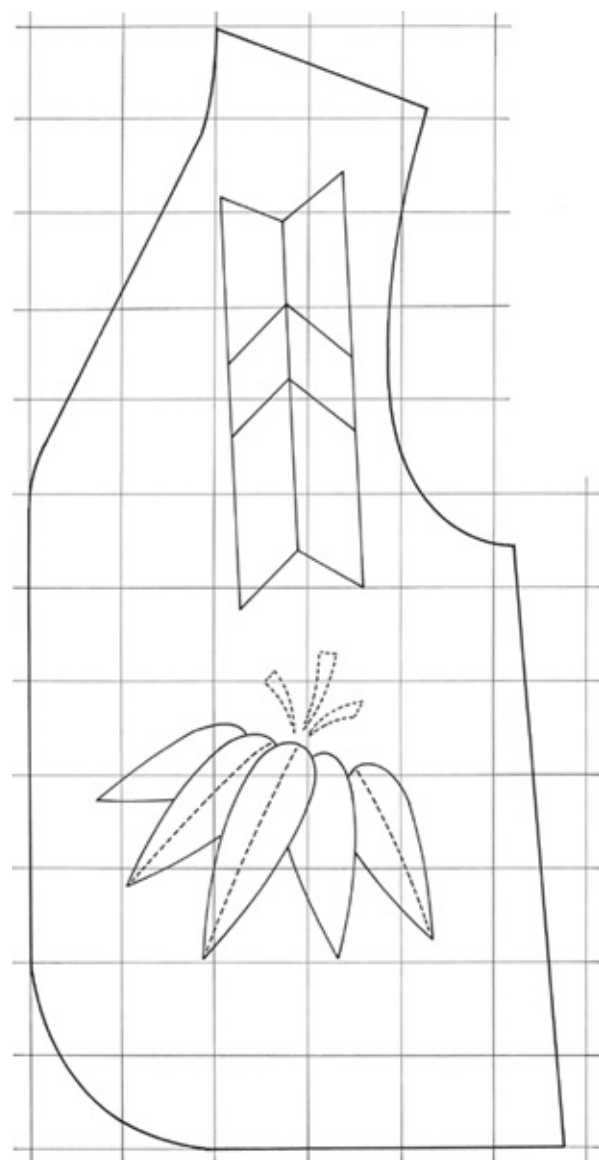
Set the patchwork into the waistcoat fronts, using the reverse-appliqué technique ([see here](#)).

Make a [butterfly button and buttonhole](#) and stitch in position on the waistcoat fronts, as shown in the photograph on the previous page.



1 square = 5 cm (2 in)

(NB Seam allowances not included)



# Wallhanging

---

## *Tsuru to kame (Crane and turtle)*

---

### **You will need**

*Top fabric:* 80 × 80 cm (31½ × 31½ in) indigo blue

*Backing fabric:* 80 × 80 cm (31½ × 31½ in) calico

*Lining fabric:* 80 × 80 cm (31½ × 31½ in)

*Reverse-appliqué fabric:* 50 × 50 cm (19¾ × 19¾ in) off-white, 40 × 40 cm (15¾ × 15¾ in) striped *Appliqué fabric:* 50 × 50 cm (19¾ × 19¾ in) pale blue

*Anchor stranded cotton:* 926

*Finished size of wallhanging:* 76 × 76 cm (30 × 30 in)

### **Method**

*(See chart overleaf)*

Transfer the circle to the RS of the top fabric ([see here](#)). Lay the off-white fabric underneath. Cut the same-sized circle in the pale blue fabric, allowing a 5 mm (¼ in) seam, and appliqué in position ([see here](#)).

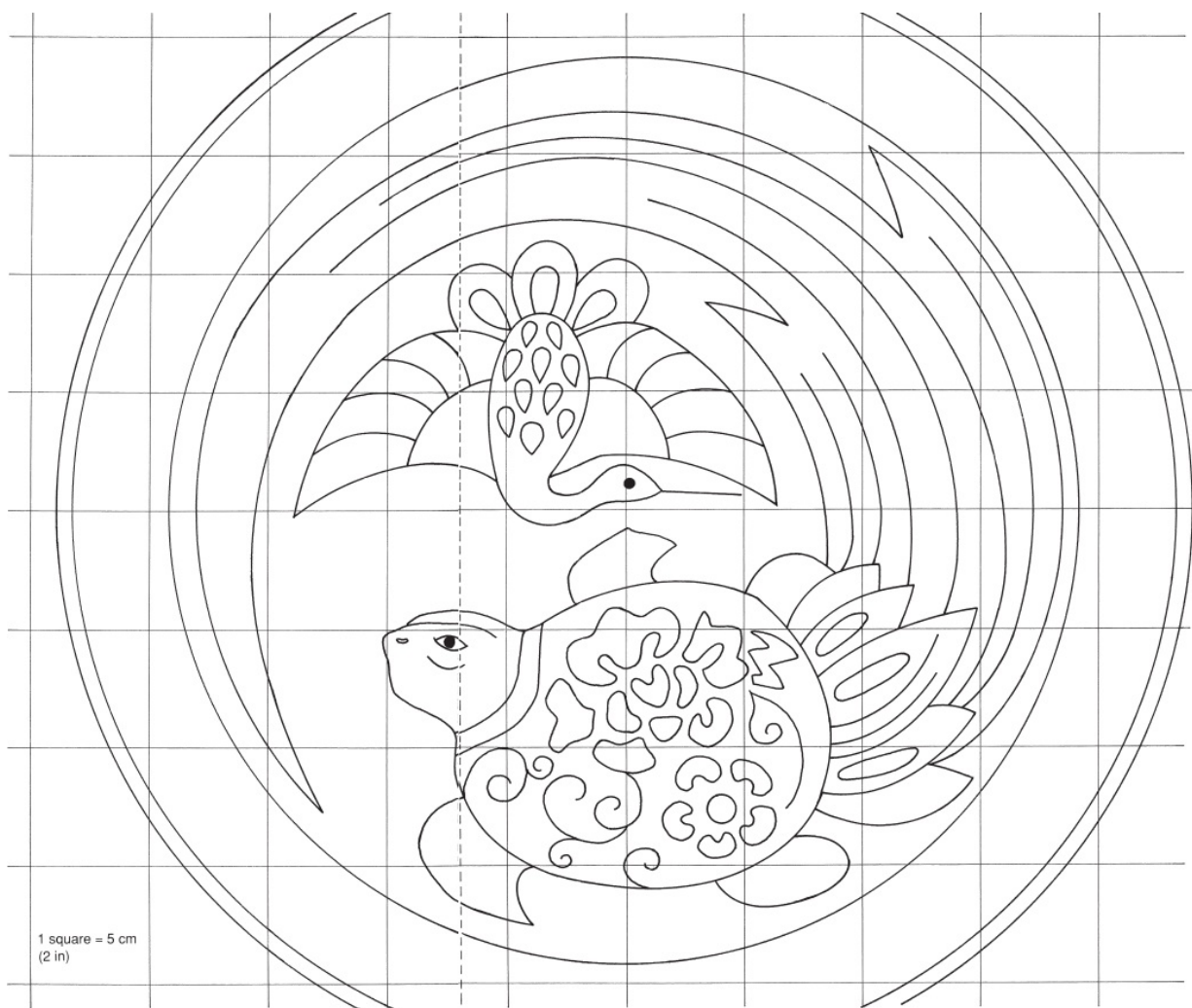
Cut the crane and turtle out of the striped fabric, allowing a 5 mm (¼ in) seam, and position on the off-white fabric. Work the design in reverse appliqué ([see here](#)), and embroider in chain stitch.

Lay the top fabric on a flat surface with the lining on top, RS together, and pin together. With a 1 cm (¾ in) seam allowance, machine stitch round all four sides, leaving a 20 cm (8 in) gap open in the centre of one side. Fold the seam allowances on two opposite sides of the wallhanging in over the lining, 2 mm (⅛ in) inside the sewing line, and herringbone stitch. Repeat for the seam allowances on the remaining two sides. Turn the wallhanging inside out and oversew the opening.









# Wallhanging

---

## *Houou (Phoenix)*

---

### **You will need**

*Top fabric:* 60 × 90 cm (23½ × 35½ in) print

*Backing fabric:* 60 × 90 cm (23½ × 35½ in) calico

*Lining fabric:* 60 × 90 cm (23½ × 35½ in)

*Reverse-appliqué fabric:* 70 × 90 cm (27½ × 35½ in) black (eye), 40 × 50 cm (15¾ × 19¾ in) pale green (leaves) *Patchwork and appliqué fabric:* 20 × 50 cm (8 × 19¾ in) deep yellow (body), 10 × 60 cm (4 × 23½ in) light yellow (leaves), 10 × 40 cm (4 × 15¾ in) ivory (face and wings), 10 × 40 cm (4 × 15¾ in) mauve (head and wings), 10 × 40 cm (4 × 15¾ in) purple (back and wings), 20 × 40 cm (8 × 15¾ in) pink-brown (body) *Wadding:* 10 × 10 cm (4 × 4 in), 70 g (2 oz) weight

*Anchor stranded cotton:* 76 (tail), 97 (tendrils), 305 (leaves)

*Finished size of wallhanging:* 83 × 55 cm (32½ × 21½ in)

### **Method**

*(See chart overleaf)*

First work the curved branch of leaves in reverse appliqué ([see here](#)).

Make up the bird's wings in [patchwork](#). Transfer the other shapes to the relevant-coloured fabrics, allowing a 5 mm (¼ in) seam all round each shape.

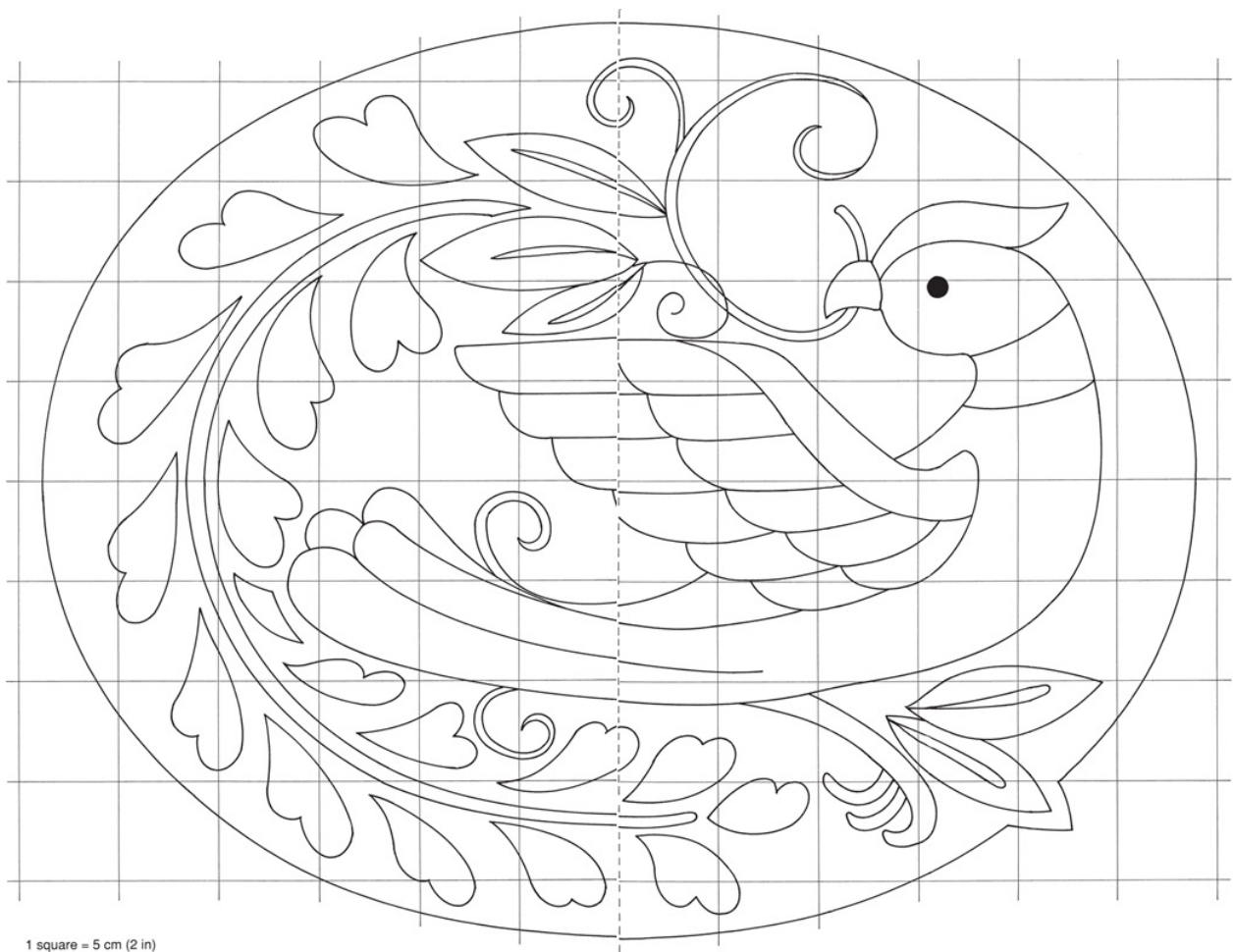
Position all the shapes on the reverse-appliqué oval, with a layer of wadding under the head of the phoenix. Appliqué in place ([see here](#)).

Embroider the leaf tendrils which the bird holds in its beak and its curling tail feathers in chain stitch, and the yellow leaves and the line on its tail in double running stitch.

Appliqué the finished panel in the centre of the printed fabric. Make up the wallhanging, following the instructions for the *Tsuru to kame*

wallhanging.





1 square = 5 cm (2 in)

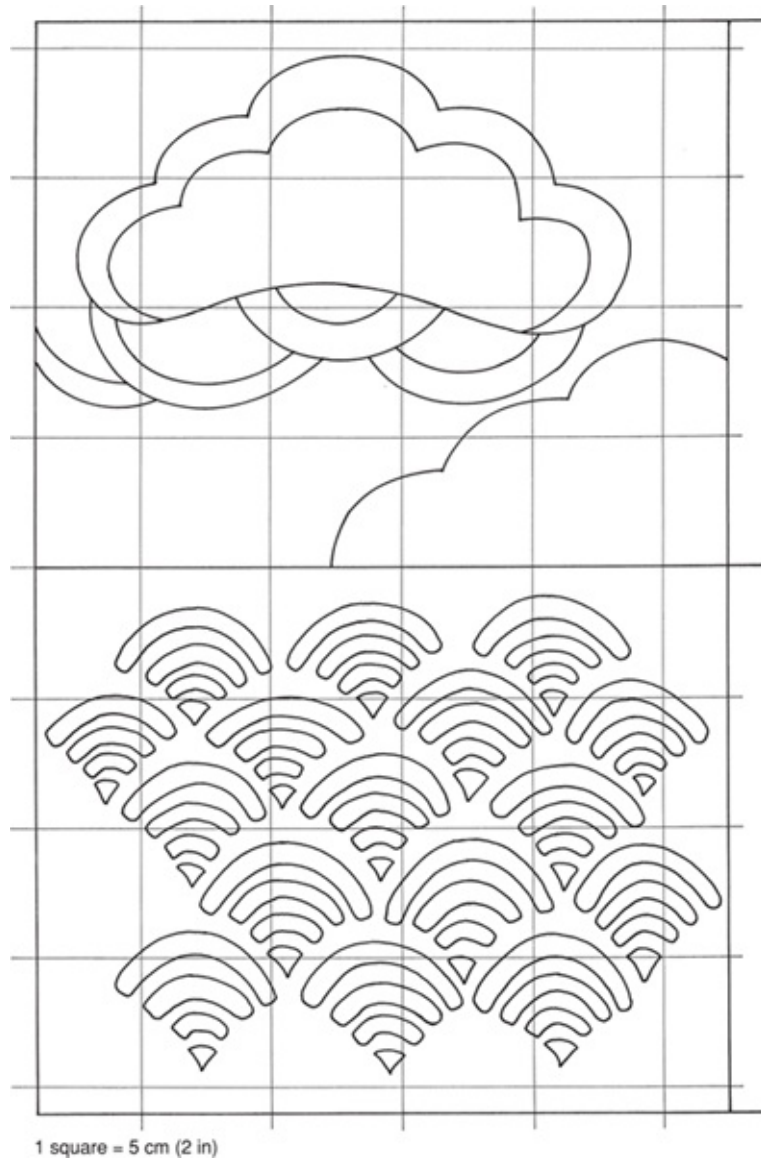


# Wallhanging

---

***Kabekake*** (*Pine tree, wistaria and waves*)

---



## You will need

*Top fabric:* 50 × 60 cm (19¾ × 23½ in) off-white

*Appliqué (pine tree) and reverse-appliqué (waves and wistaria) fabric:*

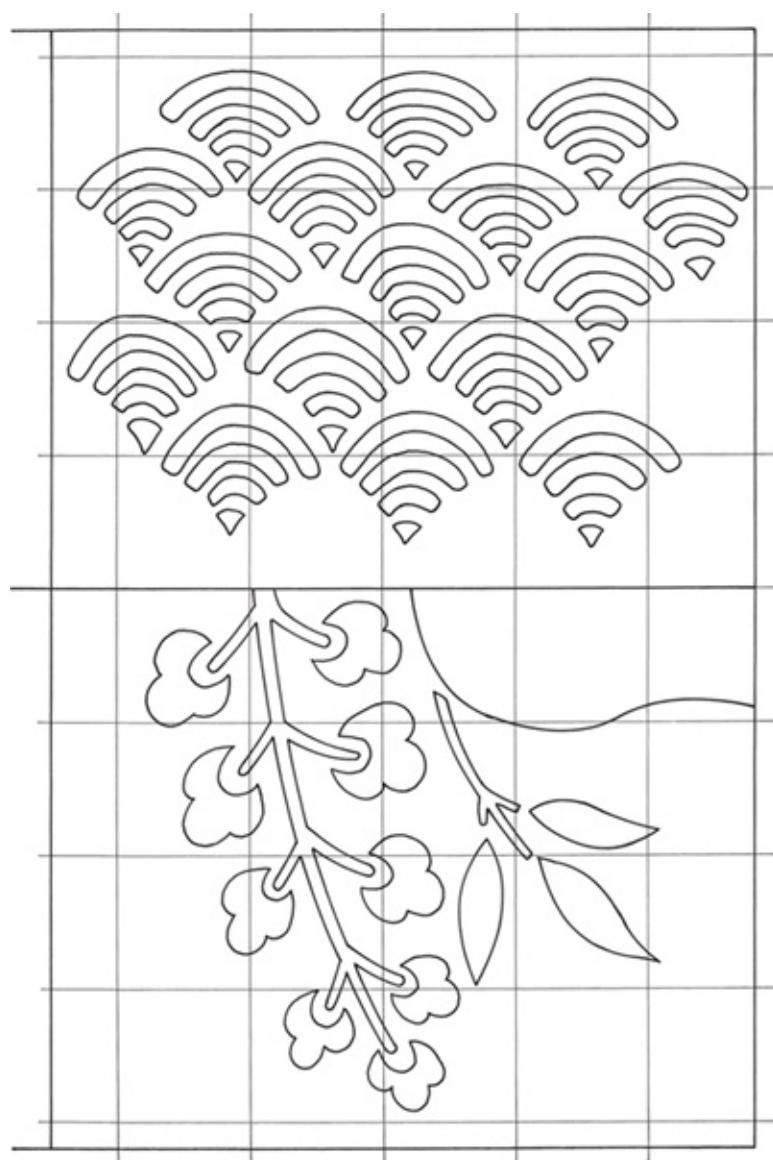


30 × 60 cm (11<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub> in) purple, 30 × 40 cm (11<sup>3</sup>/<sub>4</sub> × 15<sup>3</sup>/<sub>4</sub> in) indigo, 30 × 60 cm (11<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub> in) print *Backing fabric*: 50 × 60 cm (19<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub> in) calico

*Lining fabric*: 50 × 60 cm (19<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub> in) pale blue

*Anchor stranded cotton*: 390 (waves)

*Finished size of wallhanging*: 42 × 53 cm (16<sup>1</sup>/<sub>2</sub> × 21 in)





## Method

Cut the off-white top fabric into four equal pieces (fold in half and in half again). Cut the purple and print fabrics in half.

Transfer the designs to the relevant fabrics ([see here](#)), allowing a 5 mm (1/4 in) seam all round each shape, and cut out. Position on the top fabric as indicated. Work the pine tree in appliqué and the waves and wistaria in reverse appliqué ([see here](#)). Embroider some of the waves, as shown, in chain stitch.

With RS together, join the four rectangles to make one panel. Make up the wallhanging, following the instructions for the *Tsuru to kame wallhanging*.

# Appendix

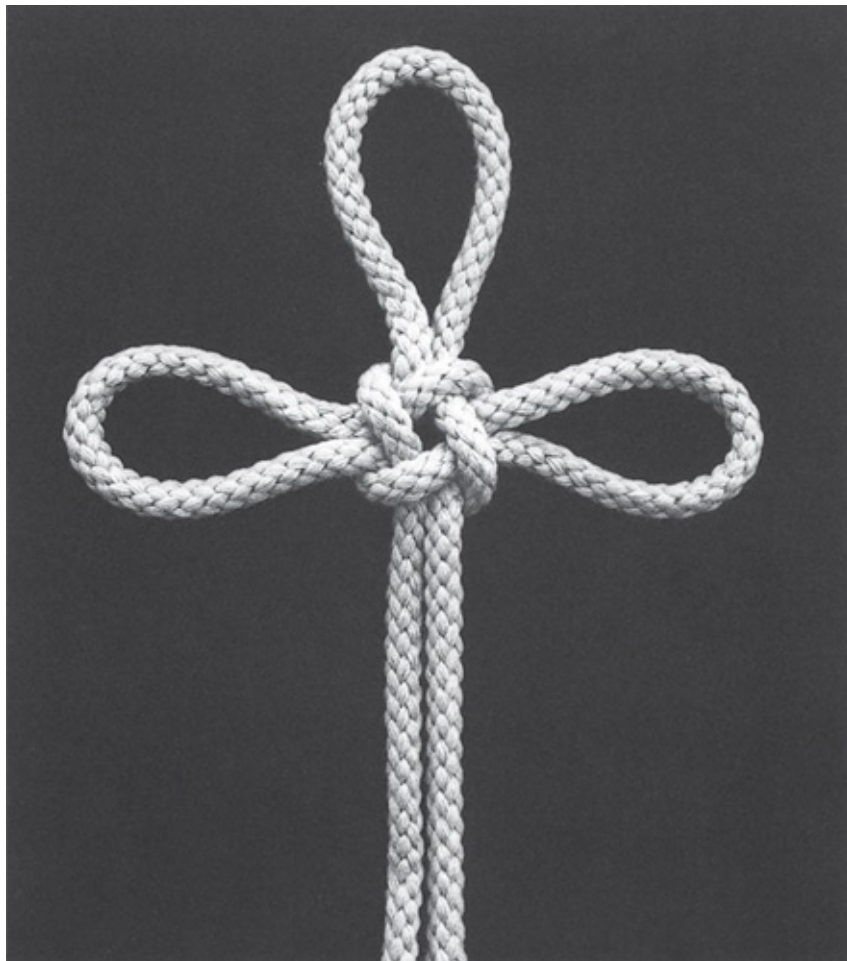
## Japanese decorative knots

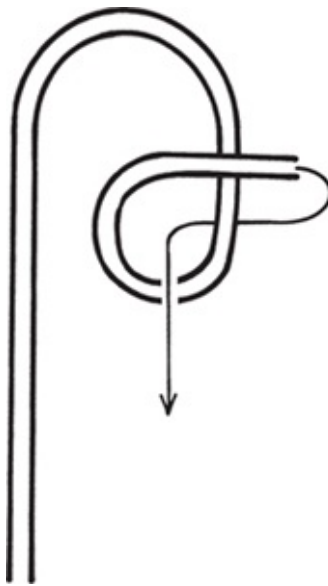
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### ***Agemaki knot***

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*Allow 60 cm (23½ in) of cord for each knot.*

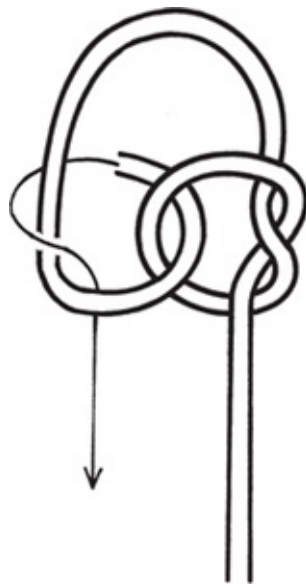




1. Fold the length of cord in half. Take the right-hand half and make a clockwise loop, as shown



2. Take the left-hand half of the cord through the loop.

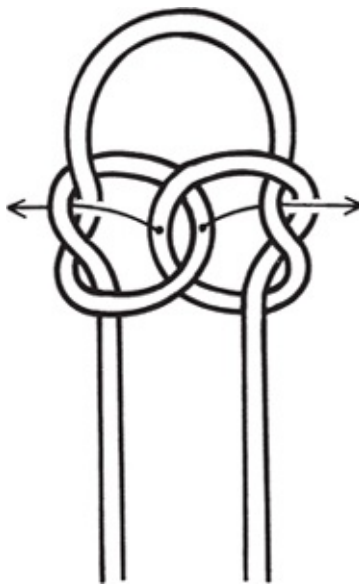


3. Now take the left-hand cord under, over and under itself, as shown.

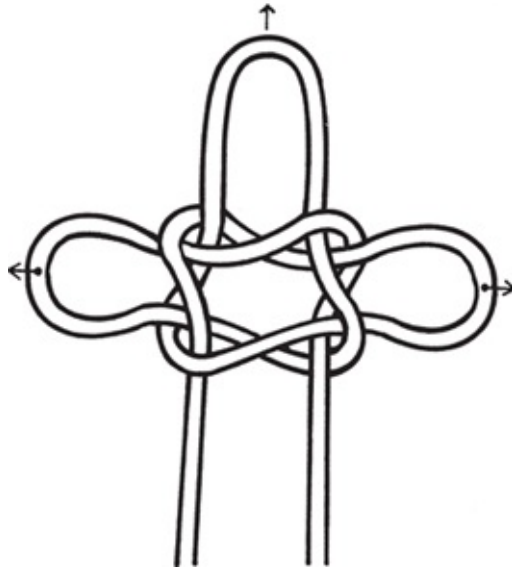




4. Both sides should now look the same.



5. Insert your fingers through the crossed cords and pull outwards.



6. Make sure all the loops are the same size, then tighten the knot by pulling evenly on the three loops and the loose ends of the cord.



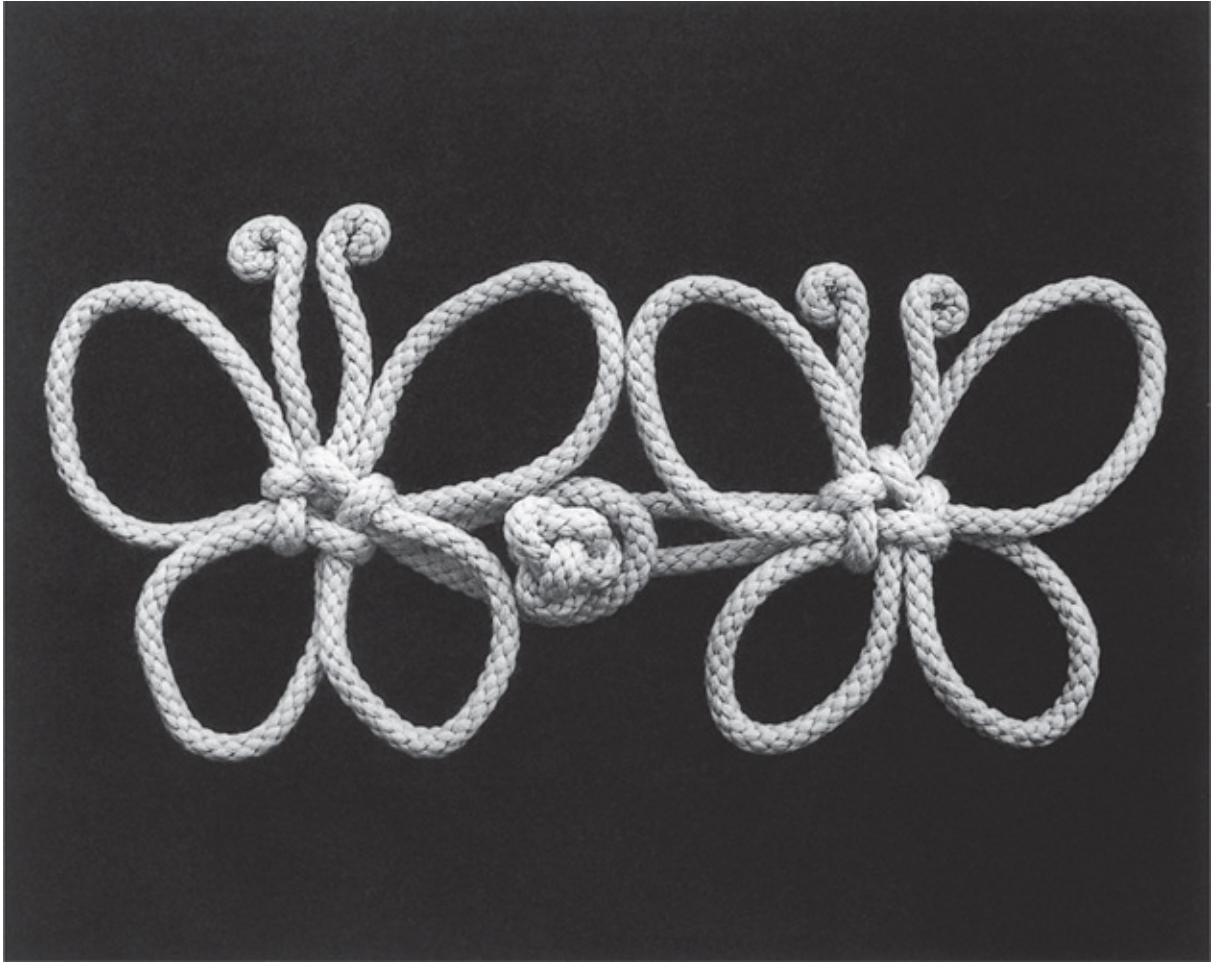
7. The finished knot.

---

## ***Butterfly button and buttonhole***

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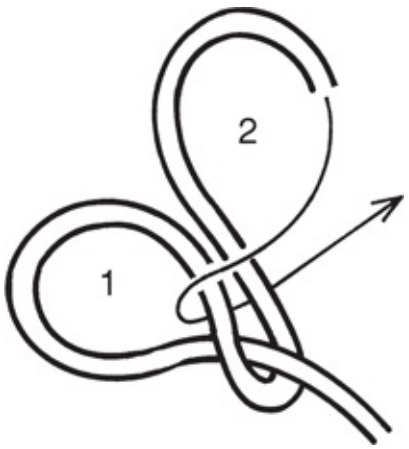
*Allow 1 m (39½ in) of cord for each button and 90 cm (35½ in) for each buttonhole.*



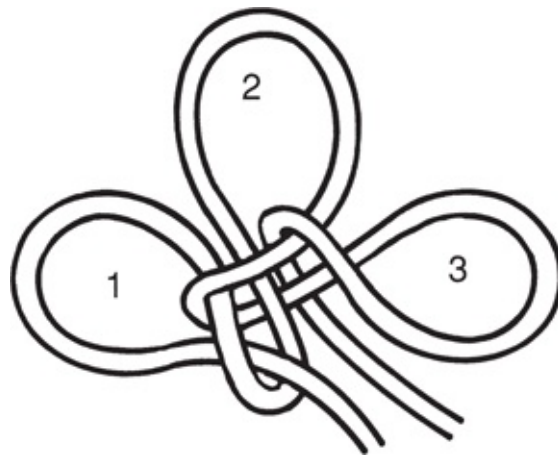


1. Make a loop in the cord.

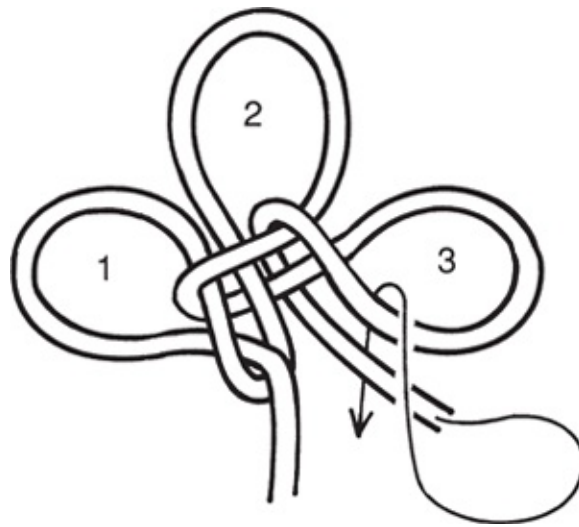




2. Make a second loop, as shown.



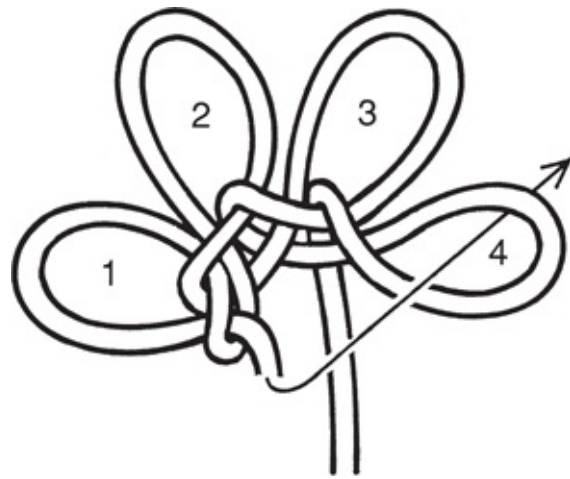
3. Make a third loop in the same way.



4. Make a fourth loop in the same way.



5. Turn the knot over.

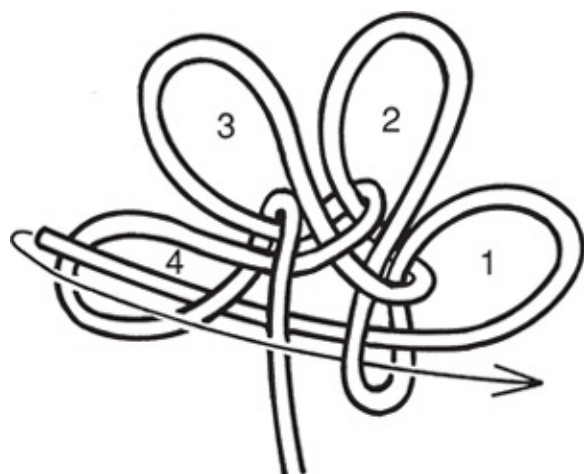


6. Take the left-hand end of the cord and pass it through the opposite loop.

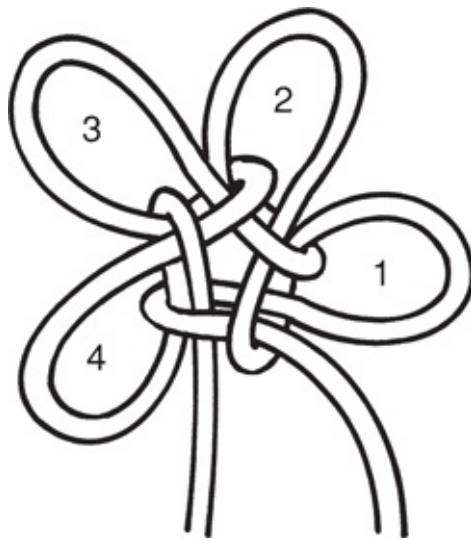


7. Thread the cord through the loop.

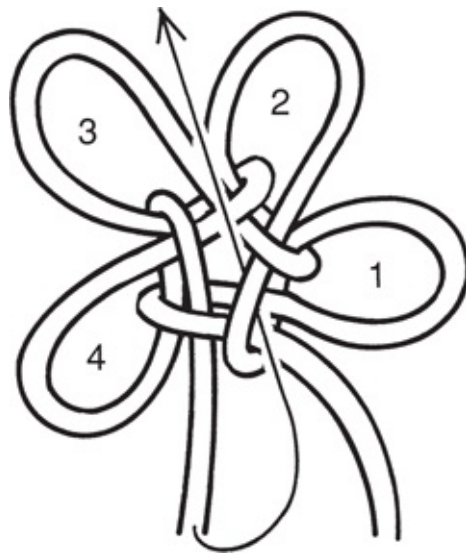




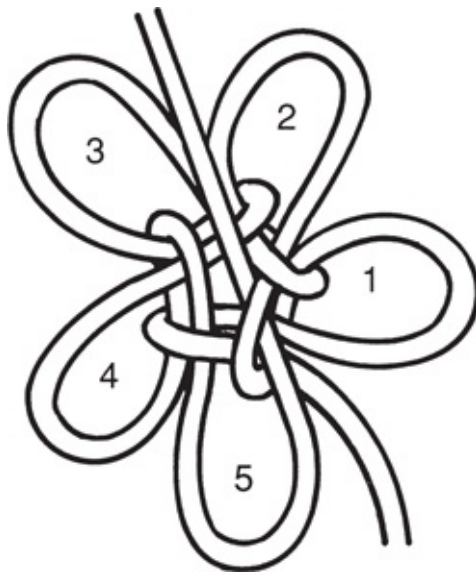
8. Turn the knot over again. Thread the same end of the cord back through the small loop illustrated.



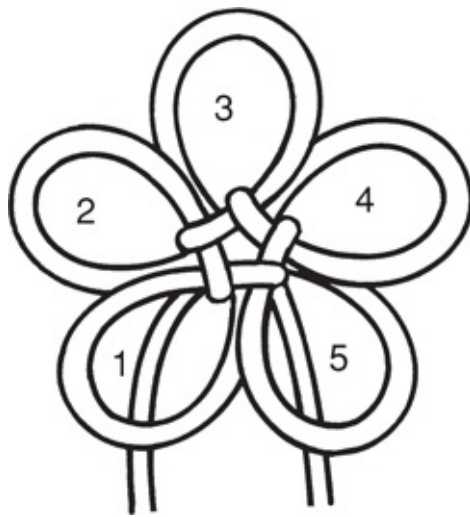
9. The knot should now look like this.



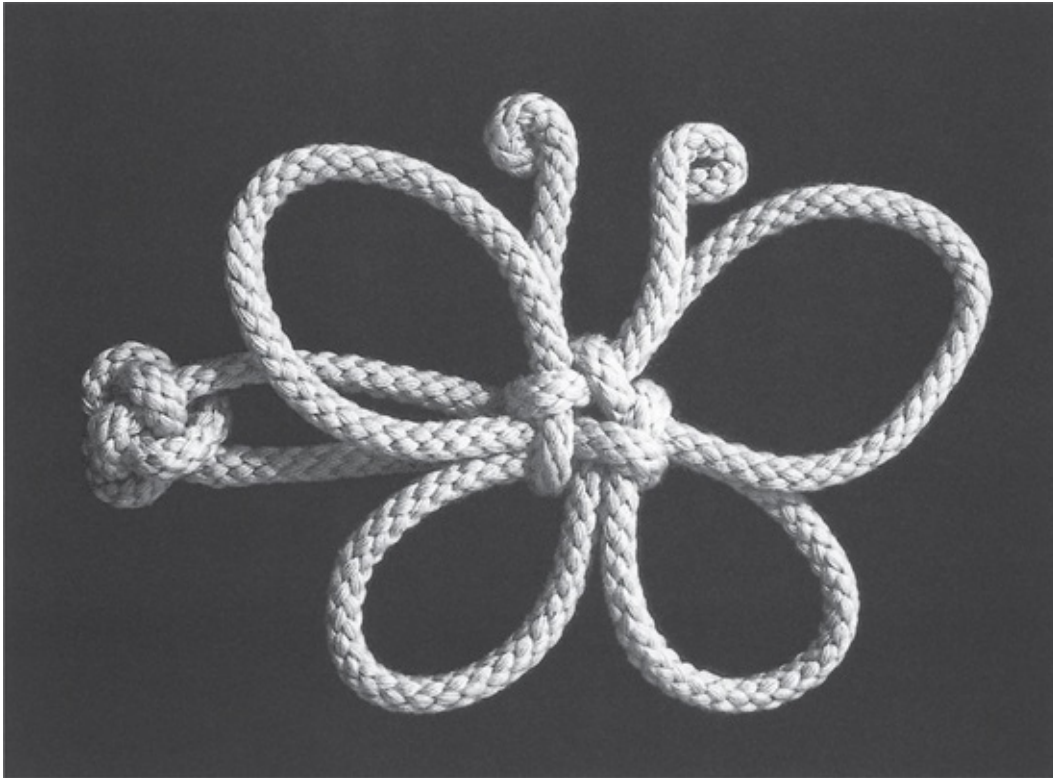
10. Take the left-hand end of the cord and thread it through the same small loop, to make a fifth large loop.



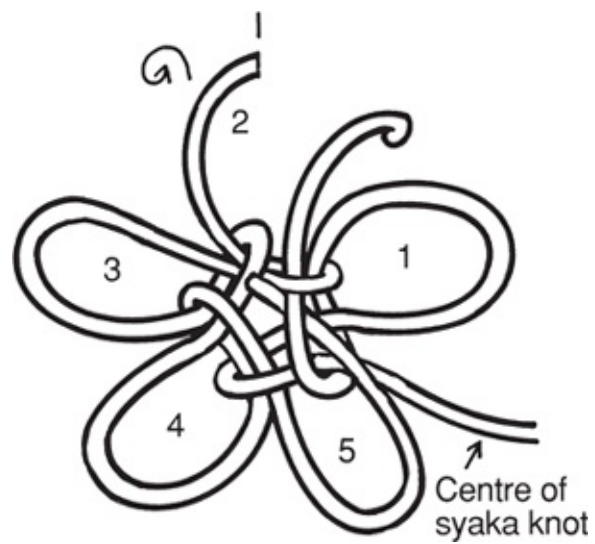
11. Turn the knot over once again.



12. Tighten the knot by pulling evenly on all five loops and on both ends of the cord.



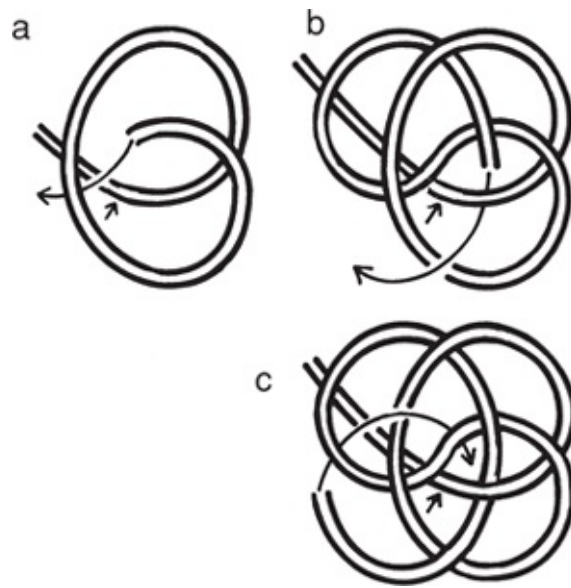
**To complete the button**



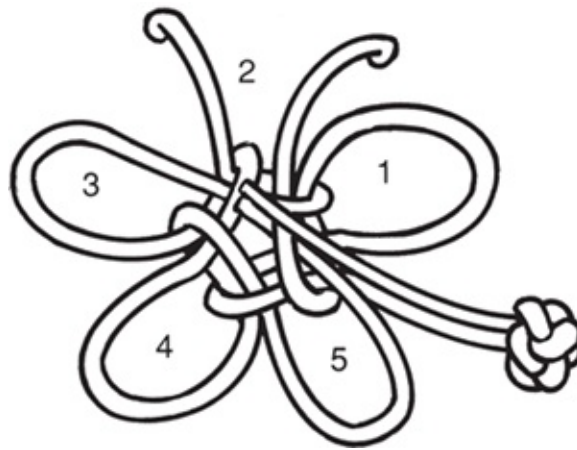
1. To make the antennae, cut the second loop of the butterfly in half to make two equal lengths. Bind the ends tightly with thread.



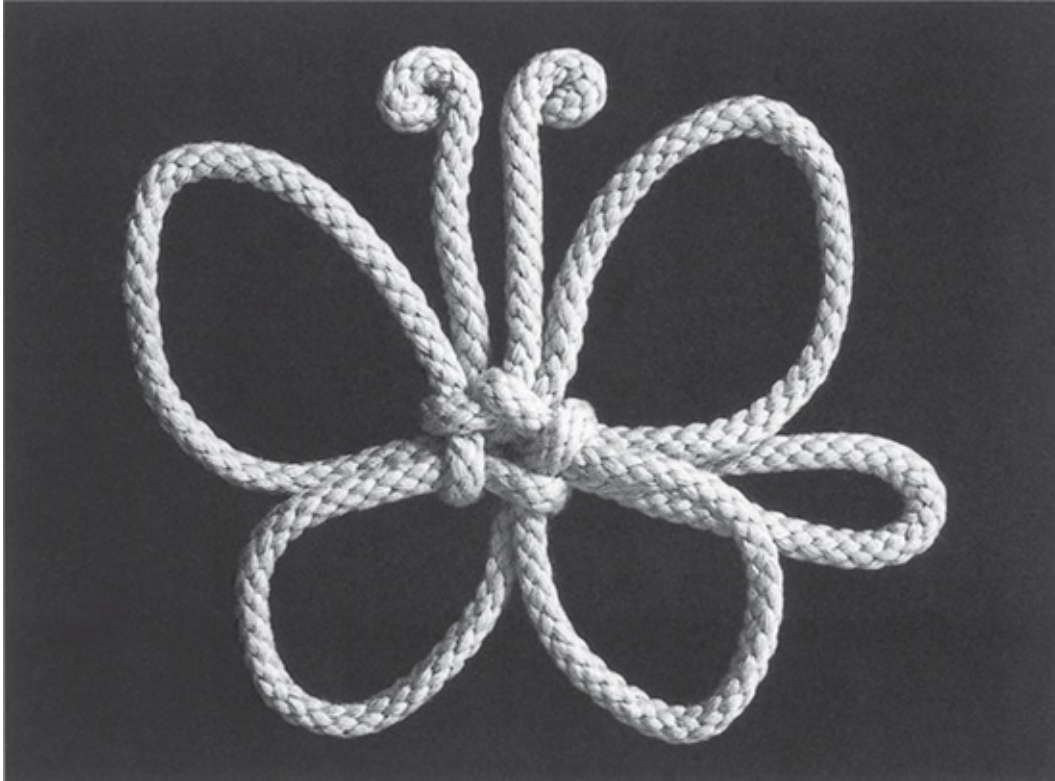
make the equal lengths. Pull the ends tightly, then thread.



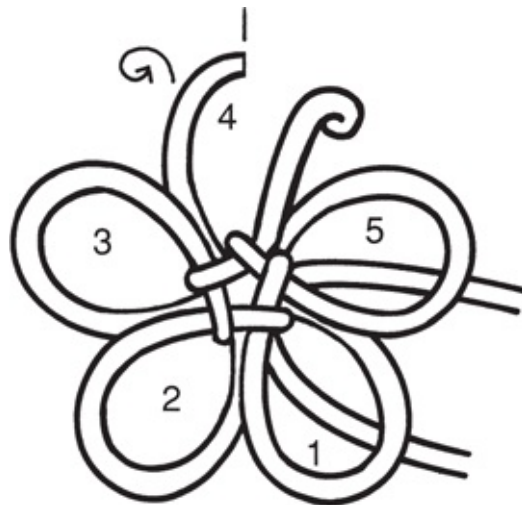
2. Make a *syaka* knot as shown in diagrams *a*, *b* and *c*, leaving long ends to the cord. Tighten into a knot.



3. Sew the ends of the cord together, then cut off the surplus cord.

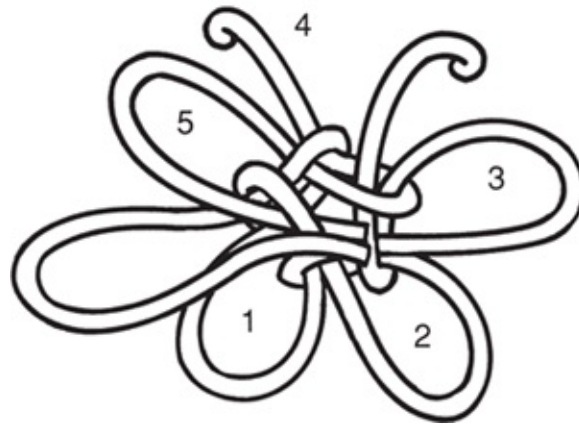


**To complete the buttonhole**



1. To make the antennae, cut the fourth loop of the butterfly in half to make two equal lengths. Bind the very ends of the cord tightly with thread

unrau.



2. Make a long rouleau loop, to hold the button. Sew the ends of the loop together, then cut off the surplus cord

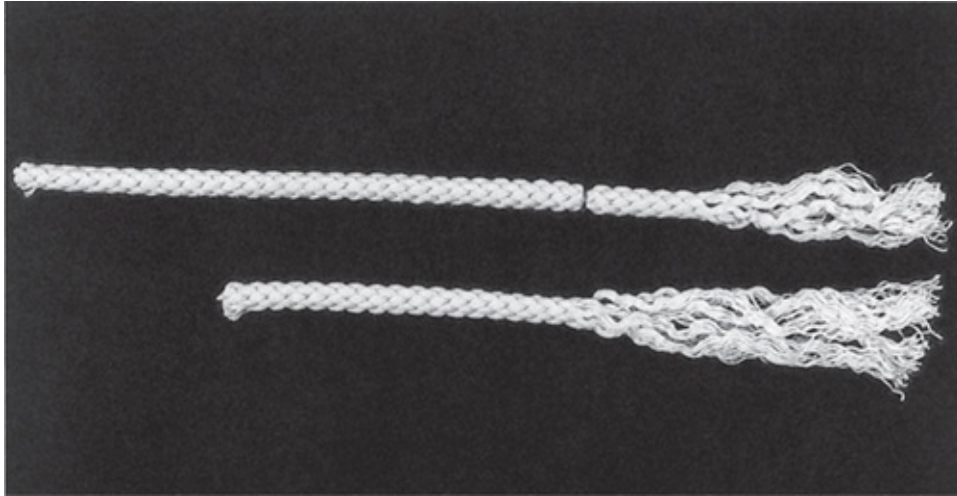




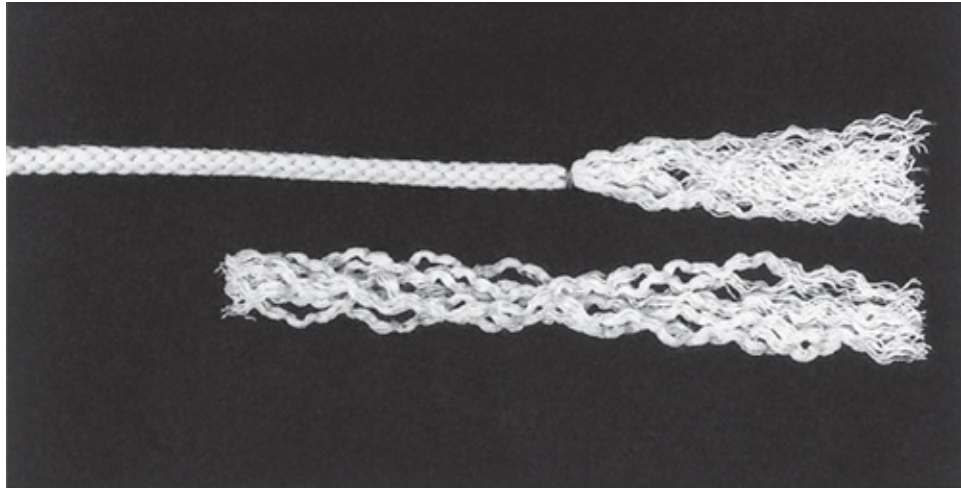
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## ***Making a tassel***

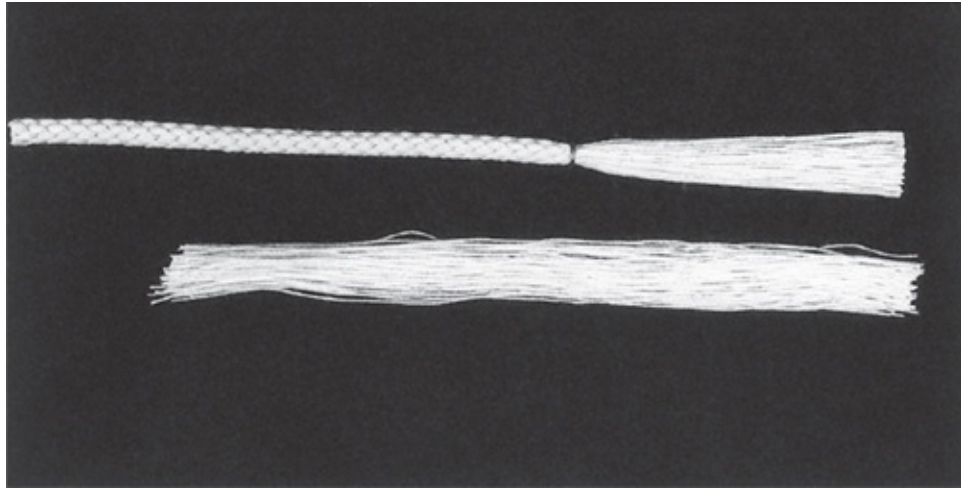
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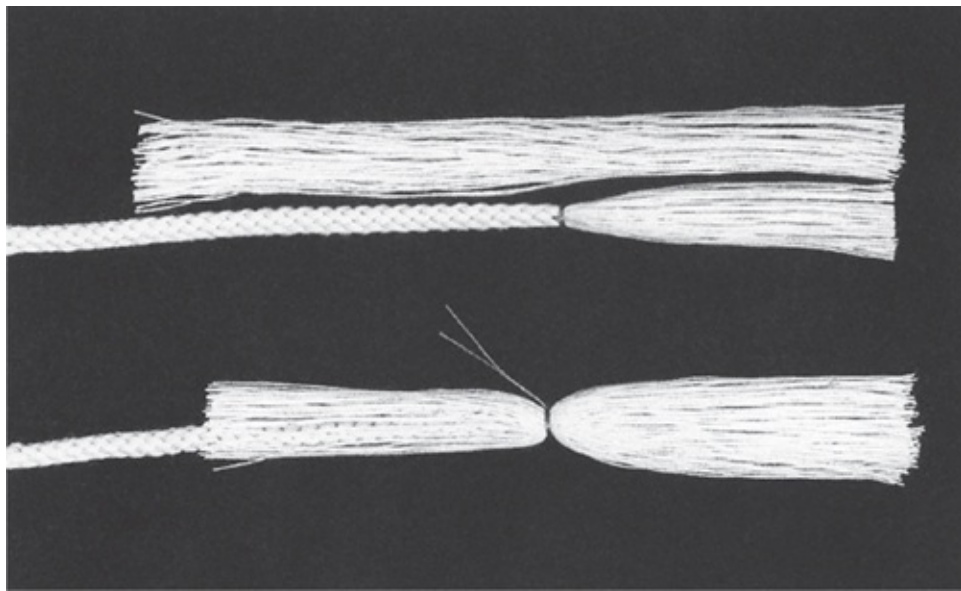
1. Decide how long you wish the finished tassel to be. Wind thread round the cord at this point and fasten securely. Fray out the strands of the cord as far as the thread.



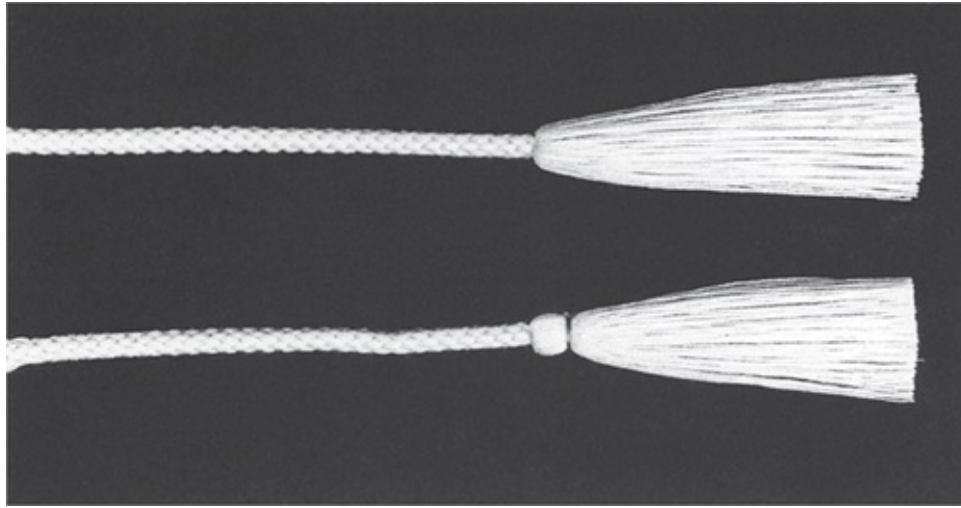
2. Cut another piece of cord twice the length of the finished tassel. Fray the entire length, using a ballpoint needle.  
Wash both the frayed end of the cord and the separate frayed strands.



3. Comb and then iron the strands. (They may stretch in length.)



4. Take the separate set of strands and cover the frayed ends of the cord so that the core of the tassel is hidden. Tie a piece of thread around the tassel at the same point as before and tie tightly.



5. Fold the upper half of the threads back to increase the size of the tassel. Tie in place with thread, pulling it very tight. With a sewing needle, hide the end of the thread in the centre of the tassel.

Comb the tassel and trim the ends level. For a perfect tassel, place it on a narrow piece of tissue paper. Stick the tassel to the tissue paper with adhesive tape, and then cut a straight line with sharp scissors.

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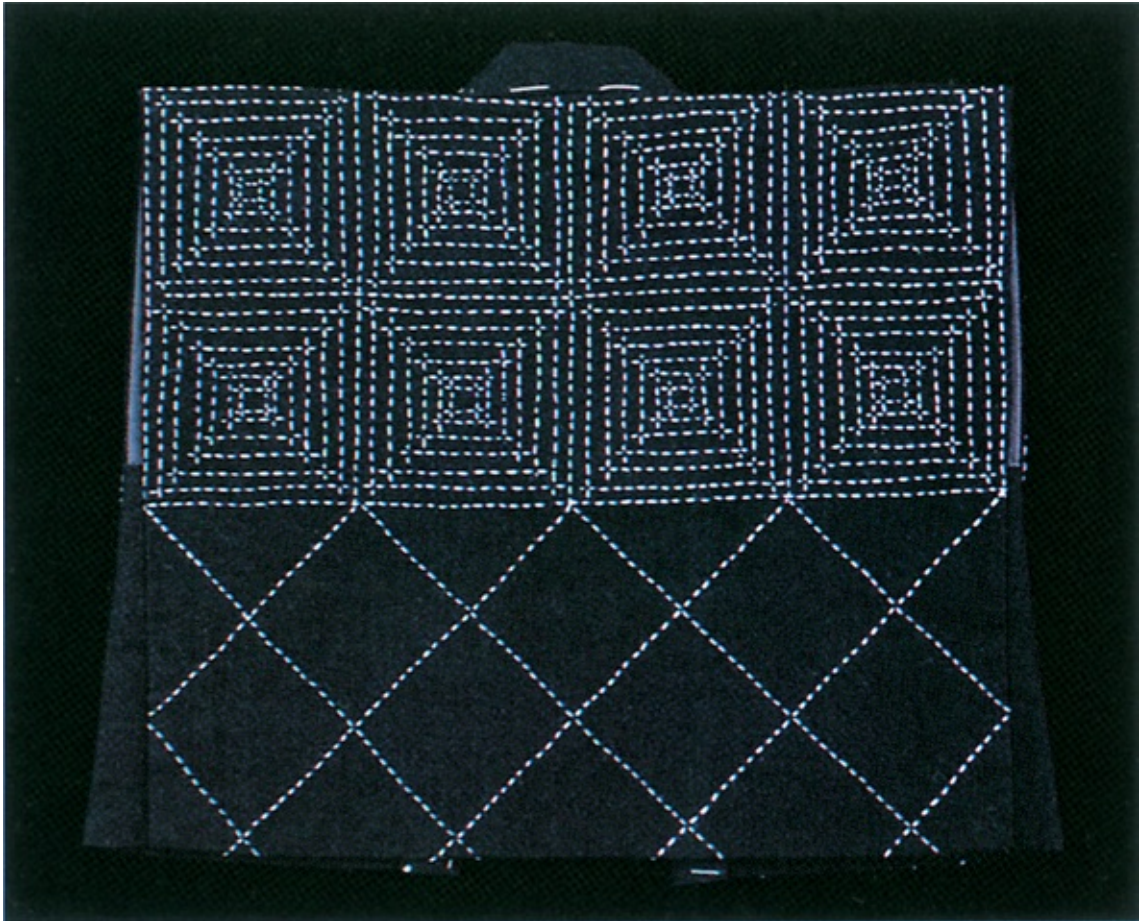
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